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Chiefs of Parties, Past and Present, with Original Anecdotes. By Daniel Owen Maddyn, Esq. 2 vols. (Skeet.)

THE sketches in these volumes are not biographical outlines, but freely-coloured portraits. Much was to have been expected of Mr. Maddyn as an artist in his special department. In his work on the age of Pitt and Fox, he had shown how a skilful pen might produce vivid restoration of historical groups; the political life of other days glowed upon a canvas elaborately prepared. To deal with contemporaries was, of course, to snatch a more fearful joy, especially without the anonymous mask; but Mr. Maddyn, as a photographer, must not be blamed for the effects of bad light or distorted refraction. Neither Lord Palmerston nor Mr. Disraeli is, as yet, to be critically scanned at all points, like Pitt or Castlereagh; it is difficult to disjoin the gossip of West-End floors and pavements from what history will remember and receive. When in every window hangs a "correct likeness" of the popular or unpopular chief, it is not to be expected that passionless or unimaginative biography shall be at work. In his later chapters, Mr. Maddyn had many obstacles to surmount; his subjects were Peel, Palmerston, Russell, Disraeli, Graham, and Gladstone; he wanted to "pen and ink" them dashing yet liberally; and he has all the qualifications for such a task. His style is finished, although fluent; his colouring is intense, yet choice; while, daring as a personal commentator, he mingles cordial praises with the sharpest expostulation; and he omits whatever seems to have exhaled, in the shape of libel or jest, from the kennels of factious controversy. He can speak of Lord John Russell without a jibe about the Channel Fleet,—of Mr. Disraeli without a reference to Pontius Pilate or the doctrine of political assassination,—of Sir James Graham without ripping open the Bandiera infamy,—of Lord Derby without a glance at John Scott or the famous funeral at Knowesley. We like this temper in Mr. Maddyn. It qualifies him to write of living men. It raises him above satirists and pamphleteers, manufacturers of election squibs, and mongers of party dog-grel.

In a gallery of party chiefs we expect to recognize some portraits which Mr. Maddyn has not attempted to paint. If Mr. Croker be introduced, why not Lord Derby? If Lord Macaulay is a captain, ought the Duke of Bedford to be an unnoticed subaltern, or an unregarded pensioner? But every book must have its limits, and Mr. Maddyn, perhaps, had loitered too delightfully with Fox and Pitt to care for Lord Aberdeen, Lord Lansdowne, or Mr. Disraeli's great patron, the Premier.

The English public needs to know more of English statesmen. What but a myth, to the popular apprehension, is the Earl of Aberdeen? Every one knew the Duke of Wellington when he rode through the streets of London; most persons would recognize Lord John Russell, or "my noble friend, the member for Tiverton," but a very small minority would identify the Earl of Derby, Lord Granville, or the Marquis of Lansdowne. Even the caricaturists have not popularized their countenances. We wish, therefore, that Mr. Maddyn, instead of abruptly breaking off the series he has commenced, would undertake a tour through both Houses, and carry out the Dublin traveller's threat of "publishing his portfolio."

In the volumes before us he states his views

of party government; but nothing in the work is warm or bright until the features of Fox begin to appear on the easel. Then Mr. Maddyn is at home. As an artist of history, he has lived, breathed, thought, in that splendid parliamentary era, and how effectively he preserves a reminiscence of the hour and the man his picturesque revival of Fox in the Park will testify:—

"How the crowd look after him! How all the idlers regard his well-known face! See him beside the chariot yonder! Who could think that this was a man deep in state affairs, while he eagerly talks gossip and prattles badinage to the delighted ears of those lovely sisters, the Duchess of Devonshire and Lady Duncannon. Yes! He has made them happy. He certainly will join the coalition water party up to Richmond. What a gay, joyous scene it is to-day, and what a blaze of fashion is in the Park! All eyes look towards the Duchess of Devonshire's chariot. See how admiring groups of provincials are gazing with admiration at the great lion of the day. They scrutinise his careless, easy dress, and note his blue and buff costume. They see his face, unclouded with care, and hear his laugh, while he tells light, gay anecdotes to the brilliant occupants of the chariot. Here comes Lady Lade and her eternal ponies; and the Duchess looks grave, and Fox bites his lips. And next comes the Countess of Clermont along with Lady William Gordon, telling of life at Paris and Marie Antoinette. There is a gentleman riding near, and, as he salutes Charles Fox, the Duchess of Devonshire, with her sprightly vivacity, quotes the line of the 'Rolliad'—

The comely Villiers with his flaxen locks.

Here follows the gallant Colonel St. Leger, a star of fashion and idol of the fair. He is welcomed with the sweetest smiles by the Duchess of Devonshire. But the smile vanishes as St. Leger announces that the Duchess of Rutland, the brightest ornament of the *Pittite* female aristocracy, is driving hither in her pony carriage. There they are, the two rival beauties of the day—Devonshire excelling in fascination, and Rutland unrivalled in grace—the first a daughter of the house of Spencer, and inheriting much of the versatile talent of her race; the second a Somerset, with the blood of the Plantagenets in her veins; both equal in the amount of admiration which followed them, but Devonshire decidedly carrying the palm in popularity, and the other achieving the victory in power. What a stately air has Rutland as she proudly sweeps by!"

The description of Fox speaking is really brilliant; it inspires something of that enthusiasm with which the orator must have been heard. We must pass the "Day with Pitt," the review of the Grenvilles, the Junius episode, the apology for Castlereagh—whom Mr. Maddyn presents in somewhat of a Pecksniffian character—and the summary of politics preceding the Reform era. It was at this last date that "Orator Hunt," speaking of Sir Robert Peel, said—"I am the first tradesman in my family, while the Right Honourable Baronet is the first gentleman in his." Peel, however, had the art of baffling a demagogue; he was never more victorious than when rebuking Cobbett, flattering Feargus O'Connor with insulting fun, or even overpowering the eloquence of Henry Brougham by no other authority than that simple faith in the prerogatives of "an English gentleman," which tempted Lord John Russell to say that a great party should ally itself with men of genius, but be led by men of character. It is at this point that Mr. Maddyn introduces his contemporary portraits. He thus preliminarily introduces Sir James Graham:—

"Very tall in person, with a handsome and intellectual countenance, Sir James Graham possessed great advantages for addressing an aristocratic assembly. His manner, at first, was apparently so mild that in commencing one of his elaborate

attacks, the hearer could scarcely conceive how much hoarded ammunition was about to be exploded, with the certainty of doing dreadful damage to his adversaries. When just about to make a spring upon his political foe, there was an air of drawing-room lassitude about the wily descendant of the Grames that reminded one of his ancestors; sudden in attack, and almost as merciless as sudden. Standing at the table in the calm attitude of a May Fair fine gentleman, who could have expected so much fierceness of nature to dwell within that breast?"

—Very pleasant this for Sir James Graham! Mr. Maddyn, harsh with the Whigs, is no less Rhadamanthine in his estimate of Sir Robert Peel. Concerning that statesman, however, we shall be satisfied with borrowing some anecdotes. To begin:—

"On one occasion, while Mr. Disraeli was playing the part of *Junius* on his legs, he convulsed the House of Commons while Sir Robert Peel winced under the torturing sarcasm. 'Honourable gentlemen think that the conduct of the Right Honourable Baronet is not guided by principle, and that it is extremely difficult to interpret his speeches, or to understand his policy. I differ from that view. To me it seems that nothing can be more plain, or less unreserved, or more entirely straightforward than the Right Honourable Baronet in his public course.' (Looks of surprise from all sides.) 'I say that he has a perfectly frank mode of treating questions' (increased surprise). 'I will give an infallible mode of deciphering him, when he is in his most tortuous mood of mind. If you want to know how the right honourable gentleman will ultimately act upon any distorted question in politics, all you have to do is'—(a long pause, and amid a hushed expectation of the point the accomplished political archer, with serene irony of countenance, launched his shaft) 'to look to the last state of the poll.'"

Every one knows how Peel was afterwards insulted,—how he was execrated as a Judas, a Julian, a recreant, and a "rat-catcher,"—how he was told that "cunning is not caution, nor habitual perfidy high policy of state," and how sundry folks rang joy-bells when he lay dead at Whitehall. Mr. Maddyn does not dwell long on these painful and somewhat humiliating episodes: he has a budget of stories to open, with light strokes of portraiture, such as this:—

"Holding a chair between his hands, and with one knee resting on it, as if to assume a careless ease, Sir Robert Peel used to lecture his friends and collective supporters assembled in his back drawing-room at Whitehall."

The following incident exhibits Peel in an unfavourable light:—

"When I first went into Parliament," said to myself one of Peel's most successful and eloquent political followers, 'I was not personally acquainted with Sir Robert Peel. I greatly admired his talents, and I approved of his principles, and many of his connexion were anxious to see me in the House. I publicly avowed myself at the hustings as one of his supporters, and I sacrificed money, time, and trouble, to gain a seat for his cause. After being about a fortnight in the House, it was proposed to me by—that I should be personally introduced to Sir Robert, and it was arranged to wait for a leisure moment to do so. It was while we were sitting in the temporary edifice, just before going into Sir Charles Barry's new House. We were both in the lobby, and Sir Robert walked slowly across, and went into the long passage that used to lead into the House of Lords. Nobody was with him. 'Now is the time,' said Lord —, and he ran after Sir Robert Peel, calling him by name. I followed at a short distance, and heard my name mentioned. I advanced to meet him, and raised my hat. A freezing bow was all that I received—not a smile, not a single word of encouragement, not the slightest civility.'"

Nor does the next anecdote tell better:—

"One day Sir Robert Peel was riding, near

Birmingham, in company with one of the leading professional celebrities of London, then on a visit with him at Drayton Manor. They passed a new and handsome villa, which Sir Robert Peel pointed out as belonging to one of the chief professional men in Birmingham. 'He is,' said Sir Robert's companion, 'one of the oldest friends I have in the world, and it is nearly twenty years since I have taken him by the hand, although I often correspond with him.'—'Oh!' said Sir Robert Peel, 'I'll drive you up there with pleasure,' and the coachman was ordered to drive to the villa.—'And you must come in with me, Sir Robert?' said his companion, 'my old friend will, I am sure, be proud of seeing me with the Prime Minister in his house.' Sir Robert Peel consented to go in. The greeting between the two old friends was cordial and joyous. The family, also, at first felt much pleasure at receiving Sir Robert Peel. The honours of the house were performed with grace and hospitality. A choice luncheon, admirably served, was immediately set forth, and the Prime Minister sat down to the table. From the time that Sir Robert Peel entered that villa to his leaving it, he never opened his lips nor joined in the conversation. 'I would not have minded it as far as I myself was concerned,' said the eldest son of the gentleman who owned the villa, 'but my father is one of the most respectable professional men in England, and in his way just as respectable a man as Sir Robert Peel's father, and I bitterly felt for the affront to him.'—

With respect to the Holland House set, Mr. Maddyn expresses himself with wholesome, but supercilious, indignation; he hates them all, and gladly betakes himself to the purlieus of John Wilson Croker, in whose hands the thistle of Christopher North transformed itself into such a Morning Star as that spiked knob of iron with which Low Countrymen broke the heads of bad Catholics in the elder days of chivalry. 'Rigby' is not unmercifully portrayed, even though it is said of him, by way of farewell,—

"Mr. Croker was a *Red Indian* in critical literature, and his memory is buried under a pyramid of scapals."

The chapter on Lord Macaulay is clever, though laborious. Mr. Maddyn says:—

"Lord Macaulay could scarcely be called a statesman. He never led a connexion in the House of Commons, nor did he ever stamp the passing politics of his time with convictions of his own. He railed against the Church of Ireland, but the Protestant sentiment of the empire is on the increase, notwithstanding the eloquent latitudinarianism of the brilliant essayist. In Parliament he spoke essays; he lectured on the past, rather than debated on the present. A brilliant illustrator of foregone conclusions, his politics wanted germinating force. There was vast cleverness in his language; there was little that was practical in his suggestions. What the decorator is to the architect, a political rhetorician is to the statesman. All the practical problems of the age Lord Macaulay left as he found them. Old and familiar principles he gracefully attired in the lacework and embroidery of his own picturesque style. In everything that came from his lips in Parliament there was brilliancy of manner; rarely any originality of matter."

Lord Clarendon is very happily treated, as an example of perfect blood and breeding, a Knight of the Garter without a salient incident in his biography. But we can hardly judge whether the following is criticism or gossip:—

"Seen in society or in the senate, Lord Clarendon cannot fail to arrest attention. That tall attenuated form with the stooped shoulders and mingled appearance of feebleness and grace, might of itself suggest an inquiry as to who was that elegant invalid, so frail in body and so fashionable in appearance. The haggard, worn face still retaining the handsome traces of the 'Mr. George Villiers' of thirty years ago; the smile still sweet and winning; the voice in conversation so pleasingly modulated; the forehead high but narrow,

suggesting acute intellect without massiveness—combine to interest, and even prepossess, an observer. The bright, vivid look, with its airy and animated glance, at once records the presence of mental life, even though the rapidly succeeding air of exhaustion reveals that we were not looking upon a man of dominating force, and that however interesting in appearance, or accomplished in qualities, the slender personage before us was never meant by nature for one of the rulers of men."

Of Lord Palmerston, the colleague of ten Premiers—who, as Maginn suggested of Rogers, will probably look out for a profession when he has passed the first eighty years of his life in uncertainty—Mr. Maddyn believes that he has been "the Captain Rock of Europe." But the reader will gain few ideas from this book about the pleasantly pugnacious statesman. The picture of Lord John Russell in the Senate is far more spirited and faithful. He is spoken of historically, in the past tense:—

"His outward form was frail and weakly; his countenance sicklied over with the effects of ill health and solitary self-communing; his figure shrunken below the dimensions of ordinary manhood; his general air that of a meditative invalid. But within that feeble body was a spirit that knew not how to cower, a brave heart that could pulsate vehemently with large and heroic emotions, a soul that aspired to live nobly in a proud and right manly career. His voice was weak, his accent mincing with affectation, his elocution broken, stammering, and uncertain, save when in a few lucky moments his tongue seemed unloosed, and there came rushing from his lips a burst of epigrammatic sentences—logical, eloquent, and terse—and occasionally vivified by the fire of genius. Then would his right hand convulsively be clenched, his head proudly thrown back, the outline of his face become rigid and drawn, and the small form seem to dilate, while the cheek would blanch with moral excitement, as the ecstasy of applauding partisans made the walls of the Senate ring with echoing cheers."

We had anticipated a closer view of Mr. Disraeli, but Sir James Graham is "brought to" at pistol-range:—

"There is no faction which at times he has not vehemently supported, and afterwards violently opposed. A century hence, philosophic historians might doubt whether there were not three or four different 'Sir J. Grahams' in Parliament, during the reigns of George IV., King William, and Queen Victoria. They might plausibly conjecture that no single statesman could have appeared in such a political monopoly. Sir James Graham's votes and speeches make one think of the Wolfian hypothesis on the Homeric Poems. Imitating the critical reasoning followed by the German commentator, we might, with references to Hansard and contemporary history, affect to show that there had been certainly two Sir James Grahams in the age of Queen Victoria, and that further historical discoveries would probably reveal that there were not less than three. We could pretend to great nicety of discrimination between 'Sir James,' popularly called 'the Cumberland Yeoman'—Sir James, the great Conservative statesman—and a third Sir James, attacked by the *Edinburgh Review* for his vehement support of the friends of Cardinal Wiseman. It would seem to take 'three single gentlemen' to roll into one Sir J. R. G. Graham. First, a 'Cumberland Yeoman,' wanting to knock down the Funded Interest; then a lacerator of Privy Councillors, out-Cobbetting Cobbett in his tirades; next, a defender of the Irish Protestant Church, in 1835, warning the House of Commons (*vide* Hansard) 'that Whig principles consisted in jealousy of Popery, as an instrument of power,' and afterwards panegyrising the religion of Rome in 1851, as 'the faith of Fénelon, and the creed of Sir Thomas More, which touched as with fire from Heaven the tongue of Pascal,' &c., an advocate for secret investigation when he was himself charged with opening letters; then a denouncer of 'Inquisitors,' in 1855, though he told the House of Commons not to offend the Emperor of the French (a privilege which, it would

seem, he had reserved for himself); figuring foremost in the counsels of Carlton Club, and noisiest of all at the orgies of the Reform Club—tossing a British Admiral one month, and all but slandering him the next; pouring forth jeremiads at one time—but we must stop. Chapters would be required to recite the contradictions of this versatile and able, but most inconsistent public man, whose changes are stamped in his constituencies, Cokeremoth, Carlisle, Cumberland, Penrhyn, Dorchester, Ripon, and Carlisle again!"

To Mr. Gladstone is assigned a "cerebral nature":—

"He has been a Tory upon the turn, a Liberal of a loose sort, and a Christian in a state of chrysalis. What his next development might be would defy the computation of the most scientific observer. As yet he has never been a Whig, and his ingenious intellect would find it difficult to weave a creed for 'the families.' To drag Parliament into a labyrinth of which he alone should possess the logical clue, that he might enjoy the confused crowd asking for deliverance from his aid, would seem to be his mission. He asks the House to weigh a series of scruples with him; but gives it nothing to weigh them with; and he enjoys the sight of honourable members tantalized while he refreshes himself conscientiously."

After these personalities, Mr. Maddyn ascends into a statement of his theory. He thinks there are two public minds in England, the one political, the other social:—

"The Political Mind thinks nothing so grand as a field-night in the House of Commons; the rival Leaders scowling at each other, or looking deadly civil across the table; the benches crowded, the 'Whips' in as great an agony of expectation as if the Battle of Waterloo was then and there to be fought over again; the stirring speeches of the great debaters, the 'cheers' and the 'counter cheers,' and the division so close, the crisis—'such a crisis, there never was such a crisis!' The Political Mind meditates profoundly about all that for the next forty-eight hours."

And what is the social mind doing?—

"The Social Mind thinks well of great Parliamentary speeches; they are things that ought to be heard, though they are boring at times. It does not care for holiday oratory, and it dislikes mock Chatham, and despises second-rate Foxes, and pretended Pitts. It likes to see the Queen opening Parliament. Look at the House of Lords, see those benches full of Peers with time honoured titles, with names worn by families famous for ages, and who have outlasted Tudor and Plantagenet and Stuarts; think of their castles, parks, and spreading domain, beautiful with ancestral woods, and tilled by a prosperous tenantry; see there line after line of the fairest of women, and their jewellery dim beside the light of their lustrous loveliness; mark the hush of that grand assembly as it rises in reverence before the Majesty of England, 'There, there,' cries the Social Mind, 'is Representation!' The uproarious M.P.'s, 'Gentlemen of the House of Commons who come shuffling in after 'Mr. Speaker,' may be displaced by a General Election, but the names of Howard, and Seymour, and Stanley, and Russell, and Spencer, with ages to look back upon, and with territorial estates to support classic titles—those names and what they represent, and the sentiments which they awaken cannot be made or unmade, either by the fiat of Royalty, or the roar of a multitude."

There is truth and beauty in a part of this. In all Mr. Maddyn's book, indeed, there is refreshment and agreeable illustration.

Br. Prince's Journal; or, an Account of the Destruction of the Works of the Devil in the Human Soul. (Hall, Virtue & Co.)

It is long since the world has had any tidings of that singular establishment called the Agapemone. The inventor, or proprietor, has, we are told, occasionally been seen in the neighbourhood of Taunton, riding out in a handsome

carriage and four, and attended by several sacred greyhounds. Profane persons, who have had the hardihood to enter where angels do not tread, avouch that they have spied male and female Agapemonites practising their religious rites, the most important of which seem to be playing at hockey and solemnly wheeling each other about in wheelbarrows lined with scarlet cloth. To this must be added, on the part of the females, the worship of the proprietor—"the Lord," "the Beloved," or, as he here concisely publishes himself to the world, "Br. Prince." We confess to being a good deal disappointed with "Br. Prince." To read of, he is not an interesting person in the least. Possibly nearness and association may lend an enchantment to the female view, and there may be something spiritual in Br. Prince's hair, or look, or voice, or raiment, which cannot be understood through the imperfect medium of type; but we, for our part, do not feel in the least disposed to devote even the price of his Journal to Br. Prince's service, from what he has revealed of himself. Br. Prince informs us he is "a beggar by nature, though by grace," or impudence, he rides in a carriage. Of course he knows what he is about, or he would never have written a religious Journal; and he knows what the public is about, or he never could have been so wise as to publish it on his own account. His Journal, or religious account, "was begun more than twenty years ago,"—a fact clearly proved "by the copy of a memorandum made on Wednesday, May 7, 1834," and signed, "Henry James Prince." The memorandum describes with medical minuteness how that "in the afternoon, at half-past four, having suffered under conviction of sin fifteen months," Br. Prince had a remarkable experience "while in my bed-room." Fourteen months elapse before the commencement of the published Journal, "the spirit of self-righteousness which is one of (Br. Prince's) besetting sins" entirely filling up the blank. The object of the Journal appears to be to exhibit and call religious attention to "Br. Prince" as a fine example of selfishness. The public is requested to consider Br. Prince as "a beast," as "Balaam," as "deserving to eat grass like Nebuchadnezzar," as a hypocrite, as a backslider, and in a number of equally peculiar relations. It apparently affords a highly refined gratification to Br. Prince to be generally regarded as regarding himself in an exceedingly adverse light; and the publication of the Journal, as far as we can judge, seems to have been delayed for nineteen years solely because the religious balance was far too favourable to the author. Even now his Journal has not been completely given to the world, "for several reasons," and we trust that every well-disposed reader will debit Br. Prince with the disadvantage of any doubt. Indeed, nobody can form a lower estimate of himself than Br. Prince; he tells us he is "vile, O, how vile!" Yet, while continually expressing a contempt for himself, it seems odd that he should think it necessary to remind the Almighty that there are worse persons in the world than Br. Prince. Thus, on recording a religious situation at sea, he exclaims, "How lightly have I valued thy Sabbaths, they spent it in catching mackerel." About the "awful condition" of his mother Br. Prince is greatly concerned, and his anxiety in warning others, and exhorting far oftener out of season than in season, is excessive. Infidel boys of seven years old, licentious "old colonels past seventy," Oxford men who have taken a double first and have large foreheads, dashing young fellows who journey by sea and land, Br. Prince warns generally. He abhors

their conversation, but the fear of man compels him either to join them, or, by way of making amends, to go to bed, having recorded his dislike of his fellow-creatures in his diary. Br. Prince's body is, in fact, too strong for his soul. The fear of man makes him listen to what he dislikes,—bad fiddling and singing, or join in unholy after-dinner conversation, or remain in a cabin which is shared by three profane fellow-passengers. From the few biographical facts cropping out in the volume, we learn that the author was originally a medical student,—that his mother, the lady in "an awful condition," denied herself to supply his every want,—that his sister forgot self in the strength of her affection towards him,—that a certain Miss F. was a humble instrument in providing him with books, which, however, he did not read though he accepted,—that he did not go to Oxford on account of the danger of becoming too learned, but preferred "the obscure Welsh College" of Lampeter, where he was in less peril,—that there he "brought home the truth with some degree of power to a young woman with scrofula,"—that he interceded in behalf of the College, which was "in a truly awful condition,"—that "his instrumentality" impressed a man familiarly named Neddy, who subsequently felt the "burden of sin," and resolved to learn to read, until, unfortunately, he took to fighting, and was committed,—that, "in the case of an almost desperate case of scrofulous ankle, with consumptive appearance," the same instrumentality was blessed "to its partial if not complete recovery." Besides very properly despising himself, Br. Prince improperly despises learning, but, strangely enough, he lets his readers know that he has learnt Hebrew, and that he gained a divinity scholarship at Lampeter, though without reading for it. The method is new and compendious. He knew, he tells us, that he would get it, having "besought God to lead me to those branches of study which would be particularly required. I got up the series of prophecy respecting the Messiah, which proved to be the very point in question, and I was thus enabled to write upon it in a manner that excited both astonishment and admiration."

Astonishment and disgust will be excited by every one who is under the necessity of reading this Journal, which in many parts is audaciously profane.

The Life and Times of Carey, Marshman, and Ward. Embracing the History of the Serampore Mission. By John Clark Marshman. 2 vols. (Longman & Co.)

To compose the history of a Mission is more difficult than to write the biography of a man. Much more is this the case when the history is in great part made up of controversies and animosities, which, however deeply they may have engaged the attention of the disputants, are odious and repulsive to the general public. There is danger in writing such a history that the light touches of individual character will be altogether overlaid by the hard deep lines employed for the purpose of engraving the features of the Society and its opponents. But the author of the volumes before us has not only had to encounter these difficulties, but the still greater one of describing the share his own father bore in the contests that terminated only with his life. We are bound to say that Mr. Marshman has succeeded. He has written a complete history of the Serampore Mission, and yet has portrayed the individual characters of the three fathers of that Mission so skilfully, and with so much truth, that we seem to recognize them as living men. It must

be added that he has picked his steps through the dangerous quagmire of sectarian disputes and party struggles, without even damping his feet.

If there had not been a great deal of practical piety in the three missionaries of Serampore, their history would read like a romance. If there had not been a great deal of romantic enthusiasm in them their practical piety could never have attained such a sphere, or have accomplished such results. The Serampore missionaries united in an extraordinary degree the enthusiasm of a Loyola, or a Xavier, with the steady resolution and practical good sense of every-day working men. It may seem incredible that at a time when a proposal to establish missions was received in such a body as the General Assembly of the Church of Scotland with the utmost alarm and dissatisfaction, and characterised as "highly preposterous," "reversing the order of nature," "anti-constitutional," and deserving "the most serious disapprobation" and "decisive opposition," William Carey, the son of a parish clerk, and apprentice to a shoemaker, whose whole property amounted to 18*l.* 10*s.*, should have embarked, in direct contravention of the standing orders of a despotic government to evangelize India. Still more astounding is it that this humble and indigent man, aided by William Ward, the son of a carpenter, and apprentice to a printer, and Joshua Marshman, the son of a weaver, a bookseller's shop-boy, should so far succeed as to found a flourishing mission, with sixteen branch stations, and many hundred baptized converts,—should, in addition, erect a magnificent college for the education of native teachers,—set in operation a press through which the Bible was translated into sixteen languages, till then almost unknown to Europeans,—and should be the medium of dispensing in the cause of charity and conversion 50,000*l.*, accumulated by their own exertions, and 80,000*l.* contributed by others.

We do not propose to follow the history of the Serampore Mission through all its vicissitudes, from its birth in 1799 to its extinction in 1837, when it was incorporated into the general system of the Baptist Missionary Society. Every remarkable circumstance in its annals has been recounted in the volumes before us with, perhaps, a little too much minuteness, but the reader who has leisure to digest more than a thousand closely printed pages will find that he has not only mastered the particular subject of the Mission, but has acquired much valuable information regarding the current events of the period, and the general policy of the Government of India from the Viceroyship of Sir John Shore to that of Lord Auckland. It is sufficient that we have indicated the general results achieved; and we shall content ourselves with selecting some interesting passages as specimens of Mr. Marshman's style and of the character of his work. The first extract we present has reference to Mr. Felix Carey, eldest son of the founder of the Serampore Mission. The escapades of this eccentric young man form a most singular episode in the history of the Mission:—

"The mission to Burmah was now become as great a source of anxiety to the missionaries at Serampore, as it had once been of exultation; and circumstances arose which led to its eventual transfer to their American brethren. In this, the last occasion on which it will be necessary to notice that mission, the narrative will be extended beyond the present year. The king at Ava, on hearing of the novel system of vaccination Mr. Felix Carey had introduced into the country, was desirous of giving the children in the royal household the benefit of it, and desired that he would repair to the capital. It

was necessary, however, to procure a fresh supply of lymph from Bengal, and Mr. Carey was directed to proceed to Calcutta for that purpose, at the king's expense. This circumstance was hailed with delight by Dr. Carey and his associates, because it appeared likely to result in the establishment of a mission at Ava; but it proved fatal to Mr. Carey's usefulness. He visited Calcutta, and returned to Burmah, with ample means of extending the blessing of vaccination through the country. The press, which had been sent from Serampore for the printing of the Scriptures, Mr. Carey was desired by the king to bring with him to Ava. About the middle of the year 1814, he embarked with the press and his family for the capital; but he had scarcely left Rangoon, when the vessel was capsized by a sudden squall, and his wife and two children were drowned. After some ineffectual efforts to rescue them, Mr. Carey was enabled to save his own life by swimming to the shore. The press was irrecoverably lost: but Mr. Carey was graciously received by the Burmese monarch on his arrival at the capital, notwithstanding the disappointment of his hopes regarding the wonderful machine which was to multiply the copies of his edicts. The loss of Mr. Carey's property was compensated by a donation from the treasury, and he was decorated with a title, and persuaded to go to Calcutta, as the king's representative, to bring to a termination some negotiations which were pending with the British Government. He now appeared in Calcutta in the character of a Burmese noble; assumed a diplomatic costume, and proceeded through the streets with fifty followers. His father was greatly annoyed at this ridiculous transformation, and, in a letter to Mr. Fuller, said that his son 'had sunk from a missionary to an ambassador.' The political negotiations intrusted to him, for which he had no aptitude, proved unsuccessful, which brought down on him the severe displeasure of the Burmese monarch; and on his return to Rangoon, he found it more advisable to fly the country, than to proceed to the capital. But, what was far more deplorable, this secular excitement produced a fatal indifference to his missionary vocation, and for several years he was entirely lost to the cause. He wandered among the independent provinces to the east of Bengal, and passed through a series of adventures by land and by sea, which would appear incredible even in a novel. At one time he repaired to the court of one of the barbarous chiefs on the frontier, and was constituted his prime minister and generalissimo; and led his forces to a conflict with the Burmese, in which, from his utter ignorance of even the rudiments of military science, he was ignominiously defeated, and obliged to take refuge in the jungles. After three years of this wild and romantic life, he accidentally fell in with Mr. Ward, at Chittagong, and was persuaded to return to repose and usefulness at Serampore."

Notwithstanding Mr. Felix Carey's defeat in his first battle, we are inclined to think that he would have made a most excellent soldier and general, and that he was better suited for such a career than that of a missionary. His ambition, which led him to accept the office of ambassador to the golden-footed monarch, must have caused many a bitter pang to his simple-minded father, who had far different aspirations, and whose contempt for worldly greatness may be understood from the following characteristic anecdote:—

"Once in a fortnight," remarks his associate, Mr. Morris, "Carey might be seen walking eight or ten miles to Northampton, with his wallet full of shoes upon his shoulder, and then returning home with a fresh supply of leather to fulfil his engagements with a Government contractor." The testimony borne to his skill in the mystery of a shoemaker by those who knew him, was by no means flattering; and he himself always entertained the humblest opinion of his own abilities in that line. Thirty years after this period, when dining one day at Barrackpore Park, opposite Serampore, with the Governor-General, the Marquis of Hastings, he overheard one of the guests, a general officer, making inquiry of one of the aides-de-camp, whether Dr. Carey had not once

been a shoemaker, on which he stepped forward, and exclaimed, "No, sir! only a cobbler."

Appropos of this, we may say that the rebuke, which such an anecdote would have administered to Dr. Carey's ambitious son, might have been occasionally remembered with advantage by the author of these volumes. A little too much is said of the high birth of Dr. Carey's second wife, a matter with which the public are little concerned, and which should have been, and no doubt was, less than nothing to Dr. Carey himself. Thus, we are told—"Her funeral was attended by several of the missionaries from Calcutta, and by the whole official staff of the settlement, anxious to pay their last respects, not only to the member of a family of distinguished rank (she was a Miss Rhumohr, 'a member of the patrician family of Ahlfeldt, in Schleswick, and her sister was married to Count Wornstedt, chamberlain to the King of Denmark'), but also to the wife of Dr. Carey." The same feeling peeps out where a little apology is made for the publication of banns on the occasion of Dr. Carey's third marriage. It is added that this was matter "of great amusement to his friends," who must have been persons of a very jocular temperament.

But turning from these *nugæ*, we may briefly draw attention to the two great subjects which derive illustration from these volumes, of which the reader may make studies for himself from the records of this Mission, to be carried away and pondered over. The first is the policy of Government as regards the education and conversion of the natives of India; the second, the internal economy of educational and religious institutions. On both these subjects, matter for long and elaborate essays might be drawn from the work before us,—but the essence of what is to be learnt regarding them may be condensed into a few lines. In fact, a single word will convey the moral which is to be drawn from every page of this book as to the attitude of Government with respect to conversion at least—and that is, non-interference. Truth is able to fight its own way, and wants no backers,—and as a proof of this, it is sufficient to quote the following extract:—

"Hurdwar is the most renowned and popular of all the 'teerth,' or holy places, in the north of India, and is crowded at the annual festival with pilgrims from every province in Hindoostan. The present year was distinguished by a particular conjunction of the heavenly bodies, and the merit of bathing in the sacred stream was indefinitely enhanced. The concourse of pilgrims amounted, at the lowest computation, to a hundred thousand. Never before had the truths of Christianity been proclaimed at this great seat of Hindoo superstition. Mr. Chamberlain was in his element; day after day, for twelve days, he was incessantly engaged in preaching to the devotees at the ghats, and to the crowds who surrounded his elephant, or pressed into his tent, to hear this new and strange doctrine, and to request books and tracts. The most profound tranquillity reigned throughout that vast assembly, though in a high state of religious excitement, as they listened to discourses which impugned the efficacy of the sacred stream to wash away their sins. An eye-witness thus describes the scene: 'During the greater part of this fair, a Baptist missionary, in the service of her Highness, daily read a considerable portion from a Hindoo translation of the Sacred Scriptures, on every part of which he commented; he then recited a short prayer, and concluded by bestowing his blessing on all assembled. His knowledge of the language was that of an accomplished native, his delivery impressive, and his whole manner partook of much mildness and dignity. No abuse, no language which could in any way injure the sacred service he was employed in, escaped his lips. For the first four or five days, he was not surrounded by more than as many

hundreds of Hindoos; in ten days his congregation had reached to as many thousands. They sat round and listened with attention which would have reflected credit on a Christian audience. On his retiring, they every evening cheered him home with—'May the padre live for ever!'"

Even the King of Delhi and his family accepted with interest copies of the Bible from Mr. Chamberlain. "He encountered less bigotry from the Muhammadans than he expected"; but the instant the Government undertakes the part of the missionary, alarm, resentment, hate, rise up to oppose the preacher that comes in such a questionable shape.

With regard to the economy of missions we had thought to say a word, but, perhaps, it is better to drop the veil over the hateful, and no doubt truthful, picture presented by Mr. Marshman. In doing this we shut out the proof of what we would seek to establish, which is, that there can be no speciality in such matters. The same laws, the same maxims, customs and conveniences which bind together the general fabric of society must be used in those smaller societies whose talk is of abnegating the world. The world cannot be abnegated in that sense; and the attempt leads to discord, malice, miserable chicanery, equivocation, *espionnage*, and calumny, such as that which destroyed the peace of the Serampore Mission. In those odious scenes the elder missionaries, Carey, Marshman and Ward, stand out in bright contrast against the dark figures of their assailants; but their assailants could have had no power to injure them had they not chosen an eccentric course, and sought for an equality, fraternization, and spiritual existence impossible to attain.

Commercial Enterprise and Social Progress; or, Gleanings in London, Sheffield, Glasgow, and Dublin. By the Author of 'The Autobiography of a Beggar-Boy.' (Piper & Co.)

As the science of advertising advances, its literature becomes more refined. The rude, blunt, trading handbill develops into the descriptive essay; and the essay in its turn gives way to the portable volume. The medium is different, but the object is the same.

In America this commercial stimulus has mostly assumed the biographical form. We take up our morning broadsheet of news, and we find that Mr. Doo Babby, of the Delicious Prevalenta, is elevated to the honours of a man of mark. The public are supposed to be pining for some particulars concerning their benefactor, and the editor is fortunately in a position to satisfy their desire. We read that the Doo Babbys were of pure Norman descent,—that the present representative of the family was seized with an early thirst for travel and adventure,—how nothing, not even the most splendid offers of advancement in the church or the law, could keep him from gratifying his erratic tastes,—how he sailed in a vessel with a slender outfit, and his father's anathema hanging over his head,—how the vessel was wrecked near Penguin Island, in the South Pacific Ocean, and young Doo Babby was thrown a solitary living creature on the inhospitable rocks,—how he was led to cultivate a knowledge of vegetable diet, in the absence of anything more palatable or accessible,—how he made a botanical discovery which caused him to bless the sad catastrophe that had brought him into such close communion with nature,—and how, when the usual ship had taken him back to society and civilization in the usual way, he had organized and despatched a band of happy negro labourers to cultivate that delicious prevalenta, which had nourished and consoled him in his solitude and

his sufferings, and which he was determined, at any cost, should be imported to nourish and console mankind. If biographical sketches of this complexion were confined to one benefactor of his species, or to one paper, or one appearance during the year, we might be charitable enough to consider them spontaneous, and dictated solely by a pure editorial desire for the spread of useful information and the public good; but when we find the same qualities of energy, enterprise, universality, and grasp of mind, lavished the next day upon the agent to a manufacturer of galvanic perambulators, or the discoverer of sea-weed as a new material for red tape, we trace a connexion between the advertising and the literary departments of the newspaper, which may not be intended to meet the reader's eye.

The book before us is laid down somewhat upon these lines. While it affects the general, it adheres to the particular; while it claims the breadth of history, it possesses the narrowness of personal observation in a very confined sphere. If we are harsh in attributing a little—just a little—bias in the selection of individual examples of “commercial enterprise and social progress,” our conviction seems, at all events, to be shared by the individual examples themselves. In place of an index to the volume, we are presented with a list of ordinary trade advertisements of most of these firms, containing those particulars as to price, address, and mode of transacting business, which it would be hardly decent or artistic to insert in the body of the work.

Setting aside the private object of the book, and looking at it from a literary point of view, we must honestly pronounce it to be a very poor performance. We can pass over many errors in grammar and spelling, to which, on such a topic, we do not attach great importance,—over bombast and common-place,—weak description of manufactories and ignorant wonder at the arithmetical results arising from plentiful capital and masses of labour, because we presume the book is only constructed for a special circulation through certain trades. When, however, the author scatters his figures about like dirt, without examination, guesses at important statistics, and shows suspicious ignorance of a great part of his subject, we are bound, as faithful judges between the book-maker and the general book-purchaser, to utter a word of warning. On London ground our guide and historian seems to be very much at fault. His topographical knowledge may be questioned; and in his review of the existing industry of the City of London, it is singularly unfortunate that he should allude only to two colossal wholesale and non-advertising houses, describing one under a name that it has not got, and never had, and making no mention of four or five others of equal importance, and of more than equal extent. He discourses, in passing, upon capital and labour; the influence of female employment on the position of women; the decay or dislocation of certain branches of industry; and many other social and economical questions, in a pretty, superficial manner, without understanding the principles at the bottom of them all. He does not know that an increase of population means an increase of capital, and that the two together are sufficient to account for any degree of “social progress,” without setting up the present in unjust comparison with the past.

The book may gratify the trading vanity, or answer the trading purposes of a few men in “London, Sheffield, Glasgow, and Dublin,” but beyond this it can have no other useful effect.

Things worth Knowing about Horses. By Harry Hieover. (Newby.)

Solomon has registered, and Horace Walpole has anathematized, the men whose “talk is of bullocks.” For this class, however, it may be said that their discourse is connected with a subject more or less interesting to the whole human race,—to those who eat the bullock dead, or who worship him when living.

It is slightly different with those whose tongues are eloquent only on the question of horses and their powers. This must have impressed itself on any man who has, for the first time in his life, or, indeed, at any time, spent a rare week's holiday in a hunting country, having his quarters in a hospitable mansion, where the squire and his male guests are “sportsmen” and nothing else,—except, perhaps, extreme bigots on the political side to which they all belong. Among these, the stranger finds nothing so delightful, in the post-prandial hours, after his first day's run, as talking with his friends over the day's sport, or listening to their remarks on horses, horsemen, hunters, huntsmen, “whips,” covers drawn blank, and the pack that, in full cry, a sheet might cover.

The stranger, no mean rider be it observed or he would not be there, is pleased with the amount of new information he has obtained, and sets a high value on the intelligent qualities which distinguish men whose lives are passed, in deed or thought, between stable, field, and kennel. But as night after night succeeds the successive hunts and dinners, he confesses to having gained more weariness than he thought, and less information than he had expected. All that there was to learn he had learnt on his first evening, long before the claret; and the subsequent sittings only reproduced the same stereotyped talk, with occasional additional potter about the old matters of horses, horsemen, hunters, huntsmen, “whips,” covers drawn blank, and the pack that, in full cry, a sheet might cover.

The stranger goes back to his work in town, without envying the country-gentlemen, and with the conviction that, as far as regards horses, little talk is generally made to go a long way. And yet all that might be said of the horse has not yet found utterance; nor would it be easy to conjecture to what purposes that noble animal may yet be turned, or what future Harry Hieovers (as the one of the title-page is no more) may yet have to relate of him.

In these days, so progressive are matters generally,—when the destructive weapon invented yesterday is superseded by the tenfold destructive weapon invented to-day,—the horse himself has been employed in a capacity which has escaped even the acute Mr. Hieover. Perhaps the last character in which we might have expected to see him was in forming a portion of a naval cavalry brigade, and bearing sailors to battle, as the horse has done on more than one occasion in India. There were grave people who affected to smile at the idea of the “salts” in saddle! but what could be well more natural or apposite, when we recollect that it was Neptune himself who, with a stroke of his trident, produced the first stud for his own use, and thus suggested the employment of them to his sons?

With the exception noticed above, the author of this volume has omitted nothing of interest in his “Things worth Knowing about Horses.” To the layman,—the outer-court worshipper,—to those whose whole souls are not in horses, the book will have something of the effect of the after-dinner talk in hunting counties on the stranger to whom we have alluded above.

At first he will be amused; and anon, rather wearied; but he will confess that to men who only care for a southerly wind and a cloudy sky, because that condition of the atmosphere proclaims a hunting morning, this manual is likely to be of value.

When we open it we have to think of the general reader; and it is for his especial benefit that we cull these few samples from Harry's Manual. The first shows how to cure a horse of “hugging the pole.”—

“A horse having this vile habit I should strongly recommend others to sell, unless they were disposed to try a plan that I found effectually cure one of my own of the propensity. I drove him at wheel on the off-side; but, whichever side he was put, he ‘hugged the pole’ the same. I had a piece of board, about ten inches in width, screwed to the off-side of the pole. On the off-side of this surface I nailed some strong green furze, clipping it till it did not project more than three inches on the side the horse went. I took care to give him a hole in the pole-piece, the same with the near side trace, and lengthened his coupling rein; so he had not occasion to approach the pole thus armed. This being merely a lesson to the horse, I took care to manage the drive so as only to have occasion to turn the carriage to the off-side during the lesson: as usual, he began or attempted hugging the pole, but he started from it as if a tarantula had stung him. I suppose in a few minutes the smarting went off, when he tried the same game, with the same result. I conclude the second application of the furze, acting on the first, produced increased effect, for it was a longer period before he transgressed again, and before my drive was finished he took especial care not to approach the pole. Though this bid fair as to curing him of a bad habit, I in no way expected a lesson or two would cure him; but ten days' driving effectually did, and afterwards it was somewhat laughable to see, if he forgot himself, or attempted pole-hugging, with what alacrity he jumped back into his proper place.”

The following is not less amusing, touching another peculiarity:—

“I have stated that horses in any way nervous or high-tempered are much affected by sounds and noises, particularly when arising from any object or circumstance they cannot see. I have had two remarkable in this particular, the one a mare. Whether in harness or out, a horse or carriage behind her drove her almost mad; let either come alongside of her, she was quiet directly. • When in harness, if she but heard a horse behind her, up went her head and tail, and she would bound something as we have seen a fallow deer do in passing us; and, though at other times possessing a fine mouth, on such occasions it was difficult to hold her. The other horse was a hunter, as placid and steady as a horse could be when alongside hounds in chase; but, while they were finding, or, what was worse, running in cover, the cry of the pack would cause him to tremble with anxiety or some such feeling, and he would burst into a sweat ten times more profuse than any run would call forth. Being both good horses and pleasant, except in these particulars, I was determined to try and palliate them. I had a pair of thick earcaps made for each of them. This I found produced a wonderful alteration for the better; but it struck me these earcaps must heat the horse. Why not try cotton? I did; stuffed their ears well with it when using them; and found no inconvenience from sounds afterwards.”

But there are wicked horses, like wicked men, too savage and perverse even to be cured of their vices. We have seen the cousin of the brute mentioned below fling himself down in the middle of a river and try to roll over his rider. This sort of horse has always a disreputable cast of features:—

“I had one of these forbidding-countenanced ones. Had he been a man, and a murder had been committed, you would have been tempted to say, ‘That is the man who did it; or, at all events, his countenance indicates him capable of the act.’ So

by this horse. I was tempted by his general good looks and action; but I did not like his countenance. I asked if he was good-tempered. His owner (I dare say with truth) said he had never seen anything to the contrary. I got him home, and for many weeks saw nothing I could find fault with. Still I remarked he always kept his eye, as it were, surreptitiously on the man attending him, as if making sure of his point ere he attempted mischief. I was quite sure he was at heart a savage. Some time after, when hunting, he put his two forefeet in a stone hole on the top of a bank. As he had come a good pace to the leap, the consequence was we both rolled over into the next field. He was up a second or so before me, and rushed at me open-mouthed; but on my getting on my legs, he stopped. No doubt, had I remained prostrate, he would have *savaged* me. I never liked a bad countenance before this, but I then resolved I would never buy another; and I have kept my word."

From a future edition we advise the omission of the satirical sketches of suburban families of well-to-do tradesmen, whose carriages are driven by an "actor-of-all-work," put for the hour into white gloves and a livery-coat. It is true that these drivers are for ever getting into the very thickest of where they ought not to be, and causing inextricable confusion; but what a penalty do they and their patrons pay for their pride! Is it not enough, without being shown up in books, that "real" coachmen, driven into by these pretenders, affectionately, but loudly, salute them as "Gardeners," and inquire with interest why they don't learn as much about horses as horse-radish?

Legends and Traditions of the Country: collected for the first time in every Province of our Kingdom—[Leggende, &c.] By Tommaso Aurelio de Felici. (Naples.)

"The country," in this case, means the Two Sicilies.—Resolute and hard-mouthed Englishmen who, when travelling in Italy, take in carpet-bag or carriage-pocket some Italian novel, in order to give them an insight into the language, have had, apparently, till now little choice. Without pausing to explain why the comedies of Goldoni, Nota, Giraud, Castel-Vecchio, Bellotti-Bon, Giacometti, besides being less cumbersome, would serve their purpose better, as more nearly approaching the parlance which they are likely to hear, let us go on with the novels in which they delight. These for the English traveller till now have been three:—the inevitable 'I Promessi Sposi,' 'Marco Visconti,' and 'Ettore Fieramosca.' Now, three novels during a quarter of a century may become, as an allowance, a little monotonous, — even to persons so enthralled by routine as the class of earnest persons indicated. But what are they to do? Where is the Italian Scott, or Dickens, or Bulwer, or Miss Mitford? Where is the embellisher of traditions,—the exponent of the myriad humours of the rich Peninsula,—the subtle analyst of its philosophies,—the loving delineator of its scenery?—Not long ago we had to point out how an Englishman had beaten even a modern Italian in dealing with such a family story as that of Beatrice Cenci. We question whether any drama exists in the vernacular tongue truer in conception—or in expression—than Byron's 'Marino Faliero' and 'Foscari';—while, for smaller ware, the volumes before us, selected at a venture, pitifully tell how the life may be starved, bled, and pressed out of a capital subject by foolish and feeble authorship, under the leaden weight of a bad government. Naturally enough, the sojourner in Naples, wanting an Italian book of light reading, would buy one about Naples; especially if, appreciating the romance of its scenery,—if

perceiving the quick mother-wit of the people,—if struck by their retentiveness of memory (for the old Triton without shoes or decent clothing, who rows the traveller off from the quay of Sta. Lucia to treat him to a look at Vesuvius, will to this day volunteer something about *Masan'ello*),—he be tempted by such a title as "Popular Traditions gathered in the Provinces."

And what traveller, be he ever so rapid in his movements,—ever so cursory in his observation, can fail to be struck by the material which the kingdom of the Two Sicilies presents in the way of scenery for legend?—He cannot look out of his window on the Chiaja without seeing that ghastly ruin on the water's edge, close to the Mergellina—the palace of Donna Anna, mis-called the palace of Queen Joanna. The sights at every step—supposing him to take the common circuit from La Cava to Amalfi,—the old hermitages in the clefts of the rocks,—the bluff, square machicolated towers looking out over the sea,—the monasteries safe aloft on the heights,—the strange stair-like byways of Amalfi, now so fallen from its old grandeur, must surely have their own tales handed down from crone to crone, or priest to priest, for the pleasure of the wayfarer.—Is there nothing, again, to be made of a shrine so full of solemnity—where an Evangelist, a Christian Queen from France, and a Pope were buried—as the crypt of the Cathedral of Salerno; many of whose deckings, again, are from the rifled ruins of Posstum? The utter and stolid deadness of the Italians, northern and southern, to the indescribable fertility in picturesque of their country, has never been more forced on us than by such a book, concerning such a region as this.—Here we have a 'Legend of Capua,' 'The Bandit of the Lake' (scene Fondi), 'The Castle of Stones,' 'The Procession of the Corpus,' 'The Hermit of Basento,' 'The Exiled Physician,' and thirty other stories at least, with titles as taking. One after the other have we tried in the hope of finding some grains of wheat among the chaff—some momentary glimpse of the true artist's spirit. To expect a touch of the divining rod, such as should bring to light hidden gold, would have been to look for a miracle. Signor de Felici does not even note what lies on the surface; treating his public to a series of tawdry little novelettes, with no more passion or character in them than the *libretto* of some so-called historical Italian opera—some 'Elena da Feltre,' or the like—and with as little truth to the manners of old time, or to the aspect of less changeable nature—as had those solemn histories of kings and queens, knights, abbots, and mysterious prophetesses of coming events, which a quarter of a century since were contributed to our sixth-rate annuals by *Emma*, *Angelina*, and other authors no less known to fame.—Our only excuse for dwelling so long on such a miscellany is its title, the pretension with which it is put forth, and the want we had hoped it might in part supply.

Let the Italian tourist, then—however enterprising, however hopeful, however desirous of enjoying a new book, stick to the three show Italian romances aforesaid;—or, at all events, not load himself with the weight of these volumes. The droll thing about them is the epilogue. In this Signor de Felici turns upon his critics. These, it appears, while the work was in progress, accused him of not having kept the promise of his title-page, and of thrusting himself, not the traditions of Naples, on the public. In their wrath we have a sign of wakening to be recognized; but our romantic author is highly affronted at it,—bids those who have presumed to judge him return to the

shoemaker's bench, the shop counter, and the butcher's table, from which the ferment of pestilential and revolutionary times has brought them forward.—"Is it not better," runs his sublime argument, "to follow in the wake of a Walter Scott, than to be a homely picker-up of old wives' stories?" To ask such a proud personage what would Scott have been without the "old wives"—to remind him of the note which the poet made at Rokeby, of "the chervil" which grew at the mouth of *Guy Demril's* cave,—would be to speak in a language which he would probably not understand,—because, palpably, it is not Neapolitan.

NEW NOVELS.

Sir Gilbert: a Novel. (Bentley.)—This is evidently the first work of the author: it is clever, and bears the marks of thought; and it is written with spirit and freshness;—but the style is flippant, and there are many faults in the construction of the story. The *motivo*, as musicians say, is not a pleasant one. Cowardice is a sin, for which a man's fellow-creatures grant him no remission in this world, nor feel inclined to pray for his soul in the next; yet physical cowardice is as much a malady as any other ill that flesh is heir to, and it is not amenable to reason or control. If a man be afraid, he is afraid; and no argument or calculation of probabilities will take effect. His head and intellect may be perfectly lucid, but no argument will act upon them or prevent him from feeling the wretched sensation of melting away. Fear is an evil that may fall upon the best and bravest; strong, stalwart, iron-nerved men have known what it is to be so prostrated by illness that they have started—

Like a lizard at the shade of a trembling leaf, and fallen into a panic at having to cross over a high road. When fear enters into a man, it takes possession of him, and becomes his master; it is a chronic state, and not a specific dread of any particular danger; but all the philosophy and moralizing in the world will never be able to make Bodily Fear other than contemptible; human pity does not extend to it. Sir Gilbert's cowardice is congenial. He is born a coward. His mother receives sudden and fearful tidings a few months previous to his birth, and her child is the sufferer. Ill usage in his early childhood aggravates his timidity; he is forced into the army—and disgraces himself. Accident (most improbably) conceals the knowledge of his shame from all but one man, and this man holds the secret over him, making him his slave and victim.—That with all this Sir Gilbert enlists the sympathy of the reader, is of itself a proof of great skill on the part of the author: throughout the story the struggle of the better nature is made evident,—gradually a sentiment of moral integrity asserts itself. An attachment to a woman in some respects his superior quickens and cultivates this nature; the baser motives and the double dealing into which he has fallen seem to him what they really are; his love and reverence for the woman who has accepted him becomes stronger than any selfish feeling; he revolts from marrying her in ignorance of his disgrace and the shame of the brand that is on his name—he gathers together all his strength, and tells her everything. That supreme effort of integrity seems to break the spell; he is delivered from the curse of Fear, and is restored to self-confidence by finding himself able to face a tremendous danger, which was all but certain death, with calm courage and presence of mind, though he had so shamefully disgraced himself on the field of battle. The style in which the story is written is not pleasant; it is hard and artificial. There are solecisms and weaknesses in the minor portions of the story; the explanations of what has been mysterious to the reader are not altogether adequate. The fraudulent bankers are mere crude, inartistic transfers from recent law proceedings. The minor characters are made up of pasteboard and stage properties; but the main intent of the book is achieved, and the idea of Sir Gilbert's character is well wrought out.

Poplar House Academy. By the Author of

'Mary Powell.' 2 vols. (Hall, Virtue & Co.).—In everything that the Authoress of 'Mary Powell' writes there is a pleasant vein of quiet refined cheerfulness which, like the tone of a sweet voice, makes one listen with pleasure without any great reference to the matter spoken of. 'Poplar House Academy' is the history of the undertaking to keep a school by three maiden sisters, who find themselves unexpectedly reduced to do something for their living. The story is very slight, and the experiences, as well as the experiment, seem rather ideal than prose realities; still it is pleasant, easy reading, though by no means to be compared to the 'Ladies of Bever Hollow.' The wonderful facility of the authoress is a temptation too strong apparently for her to resist, and it would be unreasonable to expect that her books should always be equal to former samples; but then comes the question, why not pause a little, and give to one novel the time now divided over two? We are inclined to demur to one point in the story before us, because we consider it neither quite true nor quite healthy in its teaching. The two younger sisters, who are extremely attractive, are represented as finding the fact of their "keeping a school" an almost insuperable obstacle to marrying their respective lovers, who are respectable, indeed, but not above the station of the ladies. By what right of logic or common sense Mr. Duncan, senior, objects to his son's marriage with Marian on the score of her family and position, it is hard to discover, seeing that his own brother is a mercer and draper, who retires from business during the progress of the story. The author makes a morbid exaggeration on that point. 'Poplar House Academy' must, however, have been a charming abode, and makes us almost wish to have been a pupil there.

'The Julia': a Tale. By the Author of 'Nelly of Truro.' (Simpkin & Marshall).—Nelly of Truro' was, as we recollect, a very pretty, sensible story. 'The Julia' is more ambitious, and deals with the romantic elements of suppressed wills, lost children, and wonderfully found relations. It is not very well put together, but the earlier portion is as pleasant reading as the wretched print will allow it to be; but it grows very weak and foolish during the latter part. Wonderful theatrical heroines like Estelle Saltore are not to the taste of the present day. Whether it is owing to the decline of the drama, or simply that "a blaze of triumph" savours of Cremorne, or that readers are blasé on all that sort of thing, we will not inquire; but it remains a melancholy fact, that a clever actress in a book excites no more sympathy than the old Delias, and Celias, and shepherdesses embodied in Dresden china.

'The Wife and the Ward; or, a Life's Error.' By Lieut.-Col. Edward Money. (Routledge & Co.).—This 'Life's Error' takes the too every-day guise of a mistaken marriage. The hero, having the choice of two beautiful women, falls in love with and marries precisely the wrong one, and not only repents at leisure, but, though a very honourable man, finds himself in the very act of falling in love with the other, who is "the ward," when it is all too late. This sad state of things is, however, only a slight framework for the story of the outbreak of the Indian mutiny. The book concludes with the tragedy of the first Cawnpore massacre. Life in India is depicted; the characters are well drawn, and the conversations are spirited and characteristic, but it is the book of an amateur,—the cleverness and the faults are those of a non-professional writer. The book has the painful interest of being a transcript from life, written by one who has been a fellow-soldier and fellow-sufferer in scenes and sieges similar to those described in these pages. The Nana Sahib, both before and after the outbreak of the mutiny, is drawn with a look of being a very true portrait. The early scenes of the Indian mutiny are too recent and too terrible for any one to wish to meet them reproduced in a work of fiction. The observations about the native troops, and on the question of caste, are worth reading as the opinions of a man who has been able to judge on the spot of the practical working of things, and who seems to have the faculty both of looking and of seeing.

OUR LIBRARY TABLE.

Scenes from the Snow-Fields; being Illustrations of the Upper Ice-World of Mont Blanc, from Sketches made on the Spot in the Years 1853, 1856, 1857, 1858. With Historical and Descriptive Remarks, and a Comparison of the Chamounix and St.-Gervais Routes. By Edward T. Coleman. The Views lithographed and printed in Colours, by Vincent Brooks. (Longman & Co.).—The poetry of this splendidly produced folio is told in the pencil-work of its last pages,—and one so deeply penetrated with the awe and mystery of "the Monarch of mountains," as Mr. Coleman shows himself to be, might have been well excused had he stinted his letter-press of some of its acquisitional raptures; and even had been more sparing in his details of adventure. We know how mountain-climbing possesses those who betake themselves to it, as with a master-passion,—but in description it is yet more apt to weary than those details of sports which sportsmen do not need, and which say little to those who are not sportsmen. He must be a master of language who can record the excitements and emotions found in Nature's high and lonely places. Where is the book, or the chapter, or the page which gives us Niagara! Even the most poetical among our prose writers are often perforce driven by their impotence in the presence of such vast and glorious scenes into verbiage. Mr. Coleman, in love with his subject, has done his best, and has added facts and comparisons about the different routes of ascent, which, offered in a more compendious form, may prove useful to the Swiss tourist; but that his strength does not lie in his pen will be felt by those who admire the transcripts of his drawings, here cleverly produced by Mr. Brooks. It seems to us that the majestic wildness of the ice-wilderness—of horrid peak and grim crevasse—

was never brought so clearly before us as in the second and third, fourth and fifth scenes. There is something, too, inexpressibly glorious and solemn in the twilight view from "Les Grands Mulets." The following scene of sunrise, with "the Grand Plateau," is no less spiritual, though belonging to another hour of emotion. So long as pilgrims exist and men aspire, pilgrimage and aspiration will gather to the great mountain, pens attempt to express that which is indefinite, and pencils to register some of the magical glories that change from moment to moment—never precisely reproduced—never falling short of the most highly-wrought expectation.—It will be long, however, ere any pencil will surpass that of Mr. Coleman, who has grappled with the notorious difficulties of Alpine scenery more successfully than most, if not all, of his predecessors.

The Cavaliers of Fortune; or, British Heroes in Foreign Wars. By James Grant. With Illustrations. (Routledge & Co.).—Setting aside those associations and antipathies which will arise when the epithet "mercenary" presents itself in connexion with British hands and hearts,—this is a volume to be read with some pride, no less than pleasure.—Mr. Grant has a touch of the trumpet in his periods, and of the lance in his pen. Boys like his historical romances, and will like this book for precisely the same reasons.—The achievements here told are those of Arthur Count de Lally, General of the troops of Louis Quinze, in India,—Colonel Cameron, of the Gordon Highlanders (this no mercenary),—Admiral Greig, "father of the Russian Navy,"—Count Brown, King Maria Theresa's Marshal,—four Lacys (surely Lacy must have a certain equivalence with wild blood let on hire),—the Butlers, darkly connected with the fortunes of Wallenstein (embalmed in dramatic infamy by Schiller in his superb tragedy),—Marshal Clarke,—General Kilmaine,—Count O'Reilly and other Irish Counts ("Ye Blakes and O'Donnells" in Moore's song of

The shamrock of Erin and olive of Spain),—

Baron Loudon,—Count O'Connell,—Marshal MacDonald, the Marshal MacDonald of Napoleon the First,—and, lastly, Dalzell of Binns, "the first Colonel of the Scots Grey Dragoons," pilloried by Scott in his 'Old Mortality' as a Royalist torturer of the "puir hild folk,"—Scott, let it be added, being no Cameronian, and thus not indisposed, save by innate justice, to atrocities passing under

the name of military discipline.—The above bare enumeration of the Contents in the Table will indicate the riches of subject. There is a name, however, which others besides ourselves may miss from the volume,—that of Sir John Hawkwood, the condottier. Let us put in his plea, to lovers and makers of romances or realities having for subject "Free Lances."

The House and Farm Accounts of the Shuttleworths, of Gouthorpe Hall, in the County of Lancaster, at Smithies and Gouthorpe, from September, 1582, to October, 1621. Edited by John Harland, Esq. Parts III. and IV. (Printed for the Chatham Society).—In noticing the previous volumes containing the House and Farm accounts of the Shuttleworths, [Athen. No. 1504] we had occasion to remark that even antiquity could not confer interest on common-place documents, and that, although a few of the entries in these accounts threw some light on the prices of labour and commodities in the portions of the two centuries named in the title-page, yet that the whole was so placed before the public as not to be proof against drowsiness, impatience and other mortal infirmities. The first of the two parts now before us opens with an Introduction indorsing all we have said upon these House and Farm Accounts of the ancestors of Sir James P. Kay Shuttleworth, who "at once courteously and liberally placed the volumes at the disposal of the Council." This "is by no means a readable book," says the Editor,—"it is not a volume which any one will be likely to read through from title-page to finis." What use there may be in the publication of these accounts, and what interest may be found in them, will depend chiefly, as Mr. Harland acknowledges, on a study of the notes and index, and these comprise considerably more than half of the entire work. The notes are arranged alphabetically, and really form a sort of dictionary which the reader (if there ever be a reader) of the text may consult when he seeks to be enlightened on the nature of any particular article named in the accounts.

The Crescent and French Crusaders. By G. L. Ditson. (Low & Co.).—A narrative of Algerian travel is no novelty in our days. The region is beginning to be thoroughly well "done." Mr. Ditson, who saw a good deal of it, writes pompously, and is determined not to be commonplace at starting. "Orologically considered," he says, "Algeria is one of the most attractive and marvellous of countries." His own style, too, is somewhat orological, for it swells like the Sierras of Southern America. His book is partly a relation of personal travel and adventure; partly a descriptive and historical manual, interspersed with fanciful sketches and hypothetical restorations of ancient scenes. Discussing the French administration in Northern Africa, he finds in it much to approve of, but he saw, for the most part, the roseate side of the subject. We have found Mr. Ditson an agreeable and intelligent, albeit voluminous and declamatory, companion in a gossip about men and cities, hills and gardens, bronze-faced Zouaves and beautiful Moorsens in Algeria.

Why should we Learn? Short Lectures addressed to Schools. By Emily Shirreff. (Parker & Son.).—We have here a good idea badly carried out. These Lectures may fail to interest the scholars of national and Sunday schools in consequence of the unsuitability of argument and language to children. We have read works written by learned and good men which unite the noblest with the simplest language. But our fair writer finds it difficult to use such language; she says, "I am fully aware that in the following pages I have occasionally touched upon topics beyond the ordinary comprehension of children" (to wit—marriage, reform, and rebellion!) "and also that I may have failed in the extremely difficult task of always explaining matters of importance in language sufficiently simple for those whom I address; yet I have thought this risk preferable to omitting such matters, and thereby lessening the interest and utility of the whole." We fear she has made a mistake.

Among recent translations we have to announce *A Memoir of the Duchess of Orleans*, done into charming English by Mrs. Austin (Jeffs).—*Zeal in the Work of the Ministry*, by l'Abbé Dubois,

translated from the fifth edition by C. A. Comes de G. Liancourt (Newby).—*Memoirs of the Empress Catherine II.*, written by Herself, with a Preface by A. Herzen (Trübner & Co.).—Among the reprints are—from 'Household Words,' *Round the Sofa*, including my 'Lady Ludlow and other Tales,' by the Author of 'Mary Barton,' &c. (Low & Co.).—From Mr. 'Hogg's Magazine,' *Essays, Biographical, Critical, and Miscellaneous*, by Mr. Bayne (Hogg & Sons).—From the 'Eclectic Review,' *Logic in Theology; and other Essays*, by Mr. Taylor (Bell & Daldy).—*Rival Rhymes in Honour of Burns*, collected and edited by Ben Trovato (Routledge & Co.).—From the 'National Review,' *Parliamentary Reform*, by Mr. Bagehot (Chapman & Hall).—from the 'Newcastle Journal,' *The Stephenson Memorial*, by Mr. W. L. Harle (Carr).—from the 'Lancet,' *Diphtheria*, by Dr. Ranking (Churchill).—Our list of second editions includes Dr. Bonar's two volumes, *The Land of Promise: Notes of a Spring Journey from Beersheba to Sidon, and The Desert of Sinai: Notes of a Spring Journey from Cairo to Beersheba* (Nisbet).—*A Journey due North*, by G. A. Sala (Bentley).—Dr. Taylor *On Poisons* (Churchill).—*Pearl's Lectures on Education* (Hatchard).—*Pictures of the Heavens*, by the Author of 'Sunshine in Sickness' (Mozley).—Mr. Buchan's *Prose and Poetical Reader* (Black).—Mr. Neil's *Young Debater* (Houlston & Wright).—and *The Atlantic and South Atlantic Telegraphs*, by a Member of the Institution of Civil Engineers (Smith, Elder & Co.).—Of third editions we have Mr. Hugo Reid's *First Book of Geography* (Griffith & Farran), a careful revision,—and Mr. Neil's *Composition and Elocution* (Houlston & Wright).—We have before us a fourth edition of *The Practical Treatise on the Law, Privileges, Proceedings and Usage of Parliament*, by Mr. Thomas Erskine May (Butterworths), to which considerable additions have been made, which embrace the latest precedents and all changes of law and practice to the end of the session 1858.—Mr. Erasmus Wilson's valuable treatise *On Healthy Skin* (Churchill) has gone into a sixth edition;—while Eliot Warburton's *Crescent and the Cross* (Hurst & Blackett) has entered its fifteenth edition.—Of the following, we need merely recapitulate the titles: Vol. XVI. of *The Monthly Packet of Evening Readings for Younger Members of the English Church* (Mozley).—and *The Magazine for the Young for 1858*, from the same firm.—Mr. R. S. Burn's *Illustrations of Carpentry and Framery* (Chambers).—*People's History of Essex: First Division, Historical Narrative* (Chelmsford, Meggy & Chalk).—Capt. Brine's *Map of Valencia and the Atlantic Telegraph* (Stanford).—*The Principles and Practice of Harmonious Colouring, in Oil, Water, and Photographic Colours*, by an Artist-Photographer (Cassell & Co.).—and *The Australian Almanack for 1859* (Sydney, Waugh), which grows rapidly from year to year.

LIST OF NEW BOOKS.

Armageddon, or a Warning Voice from the Battle-Field, 8 vols. 60s.
Bickersteth's Prayers for Families, large type, cr. 8vo. 2s. 6d.
Black's Pictureque Tourist of Scotland, 14th edit. fr. 8vo. 2s. 6d.
Bohn's Cheap Ser. 'Howell's Johnson, by Croker & Wright,' V. 4, 2s.
Brook's Prayers for the Use of Families, 7th edit. 18mo. 1s. 6d. cl.
Cameron's The Variation of the Compass Rectified, 8vo. 10s. 6d. cl.
Christy's Minstrel's New Songs, edit. by Wade, Book 3, 4to. 1s.
Cobbold's Prescription, 6th edit. fr. 8vo. 2s. 6d. cl. gilt.
Cobbold's History of Margaret Catchpole, fr. 8vo. 2s. 6d. cl.
Confessor, The, by Author of 'Michael Cassidy,' fr. 8vo. 2s. 6d.
Cottage Library, 'Smith's Book You Will Like,' 2mo. 1s. 4d.
Cruden's Concordance, edited by Edin. 20th edit. fr. 8vo. 5s. cl.
Curling's Miser Lord, a Sequel to 'Frank Beresford,' p. 8vo. 10s. 6d.
Drummond's Baby, 3rd edit. 16mo. 1s. 5d.
Eliad, the Pilgrim, fr. 8vo. 2s. 6d. svd.
Eliot's Adam Bede, 2nd edit. 3 vols. cr. 8vo. 31s. 6d. cl.
Encyclopædia Britannica, by Trill, Vol. 5, re-issue, 4to. 24s. cl.
Ehrl Woodville, or Woman's Ministry, 3 vols. fr. 8vo. 12s. cl.
Evans's First Lessons in Latin, 2nd edit. fr. 8vo. 2s. cl.
Foxe's Book of Martyrs, Notes by Milner, n. ed. by Cobbin, 10s. 6d.
Gersacker's Tales of the Desert and the Bush, n. ed. fr. 8vo. 2s. 6d.
Guthrie's Gospel in English, new edit. cr. 8vo. 7s. 6d. cl.
Guthrie's Christ and the Inheritance of the Saints, new ed. 7s. 6d.
Guyon's Method of Prayer, by Upham, fr. 8vo. 1s. cl.
Hill's Navigation of the Irish Sea, royal 8vo. 2s. 6d. svd.
Jukes's Memoir, Letters and Journals, ed. by Gilbert, 3rd ed. 3s. cl.
Lockhart's (James) Poems, fr. 8vo. 1s. svd.
Lever's Davenport Dunn, a Man of our Day, 8vo. 25s. cl.
Madry's Chiefs of Parties, Past and Present, 2 vols. fr. 8vo. 21s.
Manual of British Rural Sports, by Stonehenge, 4th edit. 10s. 6d.
Merry's Futurity, 6th edit. fr. 8vo. 2s. cl.
Mills's Pyrex of the Hunt, illustrated by Leech, fr. 8vo. 2s. 6d. cl.
Model Designs for Mansions, &c., ed. by Burn & others, Pt. 1, 2, 6d.
Moule's Christian Oratory—First Five Centuries, cr. 8vo. 6s. 6d. cl.
Neale's Chancelry of the Church, and the Sacraments, fr. 8vo. 2s. 6d. cl.
Our Eastern Empire, 2nd edit. 16mo. 3s. 6d. cl.
Roe's True to the Last, fr. 8vo. 2s. 6d. cl. gilt.
Rogers's The Sacred Minstrel, 2mo. 3s. 6d. cl.
Sadler's Gloria Patri, Father, Son, and Holy Spirit, cr. 8vo. 5s. cl.
Scott's Novels, illust. edit. Vol. 1, 'Waverley,' fr. 1s. fr. 8vo. 4s. 6d.
Scott's Novels, Rail. ed. Vol. 12, 'Kenilworth,' fr. 8vo. 1s. 6d. 6d.
Stevenson's Lighthouse Illumination, Heliophotal System, 7s. 6d.

Thoman's Theory of Compound Interest and Annuities, 5s. cl.
Todd's Student's Manual, Preface by Binney, new edit. fr. 8vo. 3s. 2s.
Trollope's The Bertrams, 2nd edit. 3 vols. cr. 8vo. 31s. 6d. cl.
Useful Library, 'Rundell's Domestic Cookery,' 1s. 6d.
Westcott's Sermons before the University of Cambridge, 4s. 6d. cl.
Wetherell's Wide, Wide World, Preface by Taylor, fr. 8vo. 3s. 6d.
Williams's Lectures, The Present Geographical Movement, 8vo. 1s.
Williams's Wonders of the Heavens, new edit. fr. 8vo. 1s. 6d.
Wingfield's Tour in Dalmatia, Albania, and Montenegro, 10s. 6d.
Young Ladyism, Education of the Upper Ten Thousand, 1s. cl.

SYDNEY, LADY MORGAN.

LIFE was so strong and spirits were so brilliant in the woman of genius who departed from amongst us only a few hours since,—enjoyment of society was so keen with her to the last,—habit of expression so eloquent,—and life and spirits and expression kept such perfect pace with the interests of the day, the changes of the hour,—that while recording the death of Lady Morgan we feel something of sudden surprise, besides much of personal regret. She had been ailing and well alternately during some winters past—now talking, now publishing—now gathering old friends and new acquaintances about her, herself older in years than she would ever confess, but younger in heart and in humour than many a middle-aged youngster whom she received and patronized. She was among almost the last illustrations of Whig London Society, belonging to the world of Moore and Byron and Rogers. As such, were her own literary and social claims less, and were she to be buried without benefit of personal regard, she is not to be laid in her grave without a word of cordial farewell,—nor without some attempt—however sudden and imperfect—to award her a place among the literary celebrities of this century.

The year of her birth she would never tell,—and the subject of the when and where provoked a long discussion on the part of that ancient Tory faction to which she was all her life so sharply opposed. Croker issued a commission of inquiry,—himself inquirer, jury, and judge against his brilliant countrywoman; and the pretended discoveries of that acrimonious partizan amused the reading and talking world of London for a whole season. We believe she was born in, or about, the year 1777. Her birth-place, she said, was between England and Ireland, on shipboard, at sea. Her father, Mr. MacOwen, was an Irish gentleman of the fine old school,—with a tall figure, a handsome Celtic face, and dashing air. As a singer, a player, a manager, he made himself a reputation in Ireland,—was more successful, it is said, among the ladies than behind the lamps,—and came over to England on the strength of his good looks, and appeared, under the name of Owenson, at Covent Garden, in Rowe's tragedy of 'Tamerlane.' Party theatricals at that time ran as high as party politics; and while some of the newspapers, under managerial influence, praised the Irish *Tamerlane* to the skies, particularly dwelling on the charms of his person, the *Theatrical Review* described him as a gawky, and his assumption of the part a gross insult to common sense. Leaving London, in which his stay was brief and his appearance unsuccessful, he went the round of the country houses, and at Shrewsbury the stalwart Hibernian caught the eye and charmed the fancy of Miss Hill, a maiden lady considerably past her teens, and the result of their acquaintance was flight and marriage. Sydney was their first, and for several years their only, child. She was christened Sydney—she used herself to tell—like many Irish children of the western counties, from an affectionate recollection by the Celtic population of the beneficent Irish rule of Sir Henry Sydney in the reign of Queen Elizabeth! Mr. MacOwen,—a clever man, a famous companion, a great singer of convivial songs, a lover of arts, and a helper of young poets,—the man who brought forward Dermody, 'the Irish Chatterton,'—gave his tiny, clever child such education as could be found among pianos, and poetry, and stage lamps,—as he did the girl born to him eight years afterwards, and who became in her womanhood, as Lady Clarke, a very brilliant ornament of Dublin society. But the small girl who afterwards became a great authoress chose to make her own life for herself. With little training in music, she sang to her harp,—with little education, she wrote,—with

little poetical experience, she rhymed. A volume of verse published by subscription she dedicated by permission to the Right Hon. the Countess of Moira. The verse in this volume—written before Byron had brought into existence the fresh rhythm and feelings of modern verse,—is wondrously good of its kind—the time considered and the preparations of its writer taken into account. The small girl was even then resolute to be *somebody* and to place herself *somewhere*,—to read, and to turn her reading to account. Her book of rhymes contains references to verse by Guarini, to the 'fable of Dryope,' to the 'Natural History' of Lord Bacon—not less than to the music of Carolan; all these things indicating that the book's maker had instincts upwards. How Miss Owenson's aspirations rose and were cherished, it is not possible here to tell. That they were encouraged, is proved by every successive step taken. She played on the harp and sang,—she published a collection of Irish songs before Bunting's or Moore's were thought of,—she was the original 'Kate Kearney.' But such playing and singing and publication did little for her, till by naturalization in one or two London houses—after the production of a tawdry novel or two—her social qualities led the world to accept the small 'Wild Irish Girl,' 'with her harp and her howl' (as she has said it herself), and those better qualities, to which every one who knew her will bear witness—as something better than a show-girl.—'The thing' (as Wordsworth says of the sonnet) 'became a trumpet.' The small 'Irish Girl' contrived to enlist a public by her sprightliness, her accomplishments, her ready humour and literary tastes and talents, in advance of her age and time. How pleasantly she described the days of Abercorn Priory, and of Lady Cork's 'blue parties,' where she starred it as a lioness, after the Thrales and Burneys of a past dynasty had vanished from the scene! These things made her historical,—and Lady Morgan was to society and literature something of what the Great Duke had been to state-craft and war. Her 'Book of the Boudoir,' and other of her miscellanies, collected and republished of later years, are indispensable material to any one busying himself with London life. During this period it was that she produced her early novels, 'Ida of Athens,' 'The Novice of St. Dominic,' 'The Missionary,'—most of them full of a romance at which no one laughed more airily in later years than herself,—all marking their author as a person who could turn every vocation to its fullest account. Tastes for society,—fancies for out-of-the-way reading,—passion for liberty,—sympathies for Art—were all born into Lady Morgan, were educated in her throughout her long life, and worked out by her in the course of her literary career.

It was during this period of her literary nonage that Sydney Owenson made an honourable marriage with an upright and superior man, and took her place thenceforward at ease in the gay and intellectual society of Europe. Every work produced by her from this period showed progress. The romance softened—the shrewdness developed—the speech became more fearless, the opinions more settled. It was not, however, till 'O'Donnell' was published that Lady Morgan's literary place was truly and permanently ascertained—as the first patriotic Irish romancer of modern times. This has been too much forgotten in her own country. The originality of her style will at once suggest itself when it is recollected that ere 'O'Donnell' appeared, Miss Edgeworth, by her 'Castle Rackrent' and 'Absentee,' might have been thought to have made the Irish national tale her own. No two things, however, could be more distinct than her brain-creatures and those of the more cautious and prudential authoresses of 'Gwin' and 'To-morrow.'

After having belonged to every circle of London society, in which foreign speech was cultivated and foreign Art discussed, Sydney Morgan née Owenson set her sail towards France, and wrote her good book on it. Later, as she told us only the other day, she was invited to do the same service by Italy, and wrote on the Peninsula her no less famous book. The first and the second work made an ex-

extraordinary reputation—abroad and at home—for their writer. In London, the sensation made by them, was proved by the unmanly abuse poured on Sydney Morgan, their author, from a then abusive Tory press. In Paris, Lady Morgan had a throne built for her—but a few fingers' height lower than that of the Duchesse de Berri. As regards Italy, she was quoted, with respect, by Byron—who knew Italy well, and who deferred to her as an authority.

After Lady Morgan's return to the Old Country, she gave out, successively, her 'Florence MacCarthy,' (a capital novel of its kind)—her 'Salvator Rosa,' (a fascinating, if incomplete, Art-biography), her 'O'Briens and O'Flaherty's'—a second draft from a former spring—a second 'France'—her 'Woman and her Master'—a bit of a strong book ill wrought out,—her 'Princess,' the result of a Belgian tour,—and one or two works besides—in which were shown her unflinching brightness of style, liberality of sympathy, and research of reading. One of her last efforts was her discussion of the Papal Chair, in the spirited pamphlet addressed by her to Cardinal Wiseman: for to the last she held her old convictions and philosophies. Her change of home, some eighteen years ago or more, from Dublin to London, in no respect changed Lady Morgan's habits. Here, as there, she desired to gather round her the best of the best—the newest of the new—always with reference to liberal opinions. Her house will be missed: herself will be missed. Her creative authorship virtually ended some years ago; and yet, no coming authorship that has reference to society in England, France or Italy during the last half-century, can dispense with a careful investigation of her claims. So often as Lady Morgan wrote, whether novelist or traveller, she was partizan,—inaccurate it may be,—colouring high; in this showing her incomplete training as an artist, her Irish parentage and her womanhood. But she had genius—nationality—pre-eminence, humour to work, and power to combine. If we had nothing else whereby to remember her,—no social kindlinesses,—no personal obligations; by her literary qualities—her brilliancy of style—her magnetic quickness for collecting material—her defence of her own country, and her quick capacity of bringing out its wants and duties into strong relief,—at a time, let it be recollected, when patriotism in Ireland was perilous—we should remember Lady Morgan. She was justly pensioned by our Government for her services to Ireland: she ended her days in England, among the best of the best,—and the end of her days leaves a void in the literary world.

THE ROYAL ACADEMY.

We resume and complete our reproduction of the Laws and Constitutions of the Royal Academy, as they now appear in the printed books. An objection has been made that we are presenting the public with a series of Laws which have been in some degree amended already, and which are at present in process of amendment. We know it. We have explained how we came to do so. We can only print the Laws which are in type. For example, we are aware that in the Laws and Constitutions, now in print, the Presidency of the Royal Academy is a dignity, not a place—a post of honour, like the Presidency of the Royal Society or the Society of Antiquaries, not a post of profit like the chairmanship of a Railway Board. We are aware that this is no longer the fact. The President is now—we believe—paid 300*l.* a year. But this improvement on the original Laws and Constitutions nowhere appears in the printed books of the Royal Academy. There are some other changes to which we need not more particularly allude. We would ask those gentlemen who object to our printing such Laws and Constitutions as we can obtain, why they do not themselves publish a correct edition? Are not the thousand and one professional artists of this country expected to know the Laws of the Academy? Are they not told they must conform to them as a preliminary step towards a possible entry into the Academy? How are they to obey Laws and Constitutions which may be locked up in manuscript in the Secretary's cabinet?

The Laws which follow are of a later date than

those already given. The book from which we print bears the date of 1856:—

Laws relating to the Schools, the Library, and the Students.

The Schools of the Royal Academy are intended to provide the means of studying the human form, with respect both to anatomical knowledge and taste of design. They consist of two departments, the one appropriated to the study of the best remains of ancient sculpture, and the other to the study of living models. To these has been added a School of Painting.

SECT. I.—ADMISSION OF STUDENTS.

1. It is required that every applicant should have attained such a proficiency as will enable him to draw or model well prior to his admission.

2. A superficial acquaintance with Anatomy (comprehending a knowledge of the skeleton, and the names, origins, insertions, and uses of at least the first layer of muscles), is indispensable for those who pursue the branches of Painting and Sculpture.

3. A Painter is required to produce, as a specimen of his abilities, a finished drawing in chalk, about two feet high, of an undraped antique statue, or of the Torso, of the Theseus, or of the Ilyssus, they must be accompanied by a head, hand, and foot. A Sculptor must send a model, either in the round or in relief, of a similar figure.

4. Prior to the delivery of the specimens the applicant must obtain from the clerk through the written request of any member of the Academy, or other artists or persons of known respectability, a printed form, the blanks of which must be filled up and delivered with his drawings, or model, at the Royal Academy, on or before the 28th of June, or the 28th of December, to be submitted to the first Council held in July or January. If approved of, the applicant is entitled to admission as a Probationer, and three months are allowed him in which to prepare within the Academy a set of drawings or a model. The time of his attendance to be from ten o'clock in the morning until three in the afternoon. These must be accompanied with outline drawings of an anatomical figure and skeleton, not less than two feet high, with references, on each drawing, to the several muscles, tendons, and bones contained therein, together with the drawing or model originally presented for his admission as a Probationer. Should they be considered satisfactory by the Council, he will then be admitted as a Student of the Royal Academy for seven years, and receive his ticket of admission from the Keeper; in the event of his obtaining a medal, he will be constituted a Student for life.

5. Each candidate to be a Student in Architecture, shall present a plan, elevation, and section, of a simple original design, and also a specimen of drawing from plaster, to the Keeper; if these be approved by the Council, he will be permitted to make another Architectural design in the Academy, under the superintendence of the Keeper, from a given subject, and also a drawing from one of the antique figures, or some portion of ornamental Sculpture; both of which drawings, together with the usual testimonial as to character, shall be laid before the Council, and if approved, he will be admitted in like manner as the other Students.

6. Those who have been unsuccessful in their first endeavours, can renew their application at any subsequent period, by again going through the prescribed forms.

7. If any candidate shall be found endeavouring to impose on the Academy, by presenting as specimens of his talents, drawings or models not of his own performance, he shall be declared incapable of being admitted a Student of the Royal Academy.

8. All instruction in the Academy is gratuitous, the Student providing his own materials.

SECT. II.—SCHOOLS.

Antique.—1. A sufficient number of examples shall be at all times placed before the Students of the Antique School, which shall be occasionally changed and varied as the Keeper shall direct.

2. No Student shall presume to move the figures from the situations in which they have been

placed, nor are they permitted to pass between the statues.

3. When any Student has taken possession of a place, or view of a figure, he shall retain a right to that situation until his drawing is finished; unless he should neglect to attend two consecutive evenings, in which case it shall be forfeited.

4. When any Student of the Antique School shall desire to be admitted to that of the living model, he shall procure from the Keeper a certificate of having made at least six accurately finished drawings of groups or figures from the Antique, and also a certificate of attendance during one entire course of lessons in the class of Perspective, and of attendance at two consecutive courses of lectures; and he shall deliver to the Keeper the last of his six drawings, accompanied by other drawings as large as nature of a hand and foot, which, if approved of by him, shall, together with the certificates before mentioned, be submitted to the Council; and if, from the specimens produced, the Student shall be thought duly qualified, he shall be admitted accordingly: but should such specimens not be deemed satisfactory, he shall be required to make an additional drawing of an antique figure, accompanied by drawings of a hand and foot as before, to be submitted to the judgment of the Council. Modellers to procure a certificate from the Keeper of having executed at least six models in clay from the antique—one to be produced in plaster, together with outline drawings of a hand and foot as large as nature, to be submitted to the inspection and judgment of the Council. Students who have obtained medals in the Antique School may at once, under sanction of the Keeper, present drawings to the Council for admission to the Life School.

Living Model.—5. The model shall be set by the Visitor, and continue in the same attitude two hours, exclusive of the time required for resting; and each model shall sit three or more nights, at the discretion of the Visitor.

6. While the model is placing, if the Visitor require it, the Students shall draw lots for their places, of which they shall take possession when the model is ready.

7. The Students shall remain quiet in their places during the time the model is sitting, and no Student shall be permitted to remain either in the Living or Antique School, unless he be employed in his immediate business as a Student of the Academy.

8. None but members of the Academy, or Students of the Life School, shall be admitted when the female model is sitting; nor shall any Student under twenty years of age (unless he be married) be allowed to study from that model.

9. Every Student in the Life School, in proof of his attendance and proficiency, shall produce in each year a drawing or painting from the living male model, to be submitted to the first Council held in the month of February; which drawing, if approved of, shall entitle the Student to continue his studies in the Life School. But any Student whose drawing shall not be considered satisfactory, shall be required to make an additional drawing in the course of the following month, to be submitted to the Council, which, if likewise disapproved of, such Student shall be required to return to the Antique School, and must again make the necessary drawings of an antique figure, together with drawings of a hand and foot as large as nature, subject to the approval of the Keeper, and to be submitted to the Council to obtain re-admission to the Life School. Students who have obtained medals in the Life School are exempt from this annual examination.

10. Nine Visitors will be annually elected from among the Academicians who are Painters and Sculptors, to attend in rotation, every evening for two hours each time, to superintend the progress of the Students, and afford them such instruction as may be necessary.

School of Painting.—11. Students of the Life Academy will be permitted to study in this School. Students in the Antique School may, by permission of the Keeper, submit to the Council a finished drawing from a statue or group, accompanied by a well attested specimen in oil colours, of his own

performance, which, if approved of, shall entitle such Students to admission to the Painting School, to copy the Old Masters.

Times of Study.—12. The School shall be open every day (excepting on Sundays, and the times of vacation); the Antique from ten o'clock in the morning until three in the afternoon; and both Schools shall be open in the evening from five o'clock to seven in the summer, and from five to eight in the winter. The Painting School from ten o'clock in the morning until four in the afternoon.

Sect. III.—LIBRARY.

1. The library shall be open every Monday, (except during the vacations), from ten o'clock in the morning until four in the afternoon; and on Monday, Tuesday, and Thursday evenings from five o'clock to eight, winter and summer.

2. No person shall be permitted to trace any pictures, drawings, or prints; nor shall bread be used; nor any materials for drawing, except black lead pencil.

3. No person shall take down any book without giving notice of it to the Librarian, nor shall he be allowed to take down more than two books at a time: when he has done with them, he shall return them to their places under the Librarian's inspection.

Sect. IV.—PREMIUMS.

Biennial Distribution.—1. A premium of the Gold Medal, with the Discourses of Sir Joshua Reynolds and the Lectures of Barry, Opie, and Fuseli, shall be given for the best historical picture in oil colours, being an original composition, consisting of not less than three figures: the principal figure to be not less than two feet high, and the size of the picture four feet two inches by three feet four inches.

2. A premium of the Gold Medal with the Discourses of Sir Joshua Reynolds and the Lectures of Flaxman, shall be given for the best model of an historical bas-relief, or alto-relief, to consist of not less than three figures, or for a group in the round; the height of the principal figure in each to be not less than two feet, the projection of the bas-relief not to exceed two inches, and that of the alto-relief not to exceed five inches.

3. And a premium of the Gold Medal, with the Discourses of Sir Joshua Reynolds and the Lectures of Barry, Opie, and Fuseli, shall be given for the best design in architecture, consisting of one or more plans, an elevation and section, on a sheet of paper, three feet four inches and a half by three feet one inch and a half.

4. The subjects for all these compositions shall be determined by the President and Council.

5. Students purposing to compete for these premiums must declare their intention, by letter, to the Keeper, on or before the first day of October; and the candidates are to attend upon the 15th day of November, in the Royal Academy, to give a proof of their abilities, by making an original sketch in the presence of the Keeper, from a subject selected by him.

6. The time allowed for making these sketches shall be five hours, from ten in the morning till three in the afternoon.

7. The candidates for the historical picture are to make their sketches in oil colours.

8. No Student shall be admitted a candidate for the Gold Medals in Painting and Sculpture who does not regularly attend the Lectures and Schools. Nor shall any Student in Architecture be admitted a candidate for the Gold Medal, unless he has attended a course of perspective as well as the lectures and library.

9. The following Silver Medals shall also be given to the Students, viz.—For the best painting of a figure from the life, in the Life School. For the best study from the living draped model, size of life. For the best drawings and models, in bas-relief, of Academy figures, done in the Life School. For the best accurately-figured architectural drawings, from a given subject. For the best drawings and the best models, in bas-relief, of a statue or group in the Antique Academy. For a perspective drawing in outline. For a specimen of Sciography. For an original finished design for sculptural ornament, applicable to architectural decoration. For an ori-

ginal ornamental sculpture, as applicable to friezes, vases, or plate. For the best medal die, cut in steel.

10. The Student who shall gain the first medal for the best drawing or model from the life, shall also receive a copy of the Lectures of the Professors Barry, Opie, and Fuseli, handsomely bound, with an inscription stating them to be a prize conferred by the Royal Academy.

11. The Student who shall gain the first medal for the best architectural drawing as above described, shall also receive a copy of the Lectures of the Professors Barry, Opie, and Fuseli, bound and inscribed as above.

12. The Student who shall gain the first medal for the best drawing of a statue or group, shall also receive a copy of the Lectures of the Professors Barry, Opie, and Fuseli, bound and inscribed; and for the best model of a statue or group, the Lectures of Flaxman.

13. All the Students who are candidates for the premiums offered in the Antique and Life Academies are to enter their names in the Keeper's Book, on or before the 1st of October; those in the class of paintings from the living draped model, on or before the 1st of August; and the drawings, models, or paintings, done in the Academy, shall, during their progress and when finished, be left with the Keeper. The architects are to declare their intention, by letter, to the Keeper.

In the Intermediate Years.—14. The following Silver Medals shall also be given, viz.—For the best painting of a figure from the life, in the Life School. For the best study from the living draped model, in the School of Painting. For the best drawing of an Academy figure. For the best model of an Academy figure. For the best drawing of a statue or group. For the best model of a statue or group. Done in the Academy. For the best accurately-finished architectural drawing. For a perspective drawing in outline. For a specimen of Sciography. For an original design for sculptural ornament, applicable to architectural decoration. For an original ornamental sculpture, as applicable to friezes, vases, plate, &c. For the best medal die, to be cut in steel.

15. All the Students who are candidates for the premiums offered in the Antique and Life Academies are to enter their names in the Keeper's Book, on or before the 1st of October; those in the class of paintings from the living draped model, on or before the 1st of August; and the drawings, models, or paintings, done in the Academy, shall, during their progress and when finished, be left with the Keeper. The architects are to declare their intention, by letter, to the Keeper.

16. Every production, whether in painting, sculpture or architecture, presented for premiums, and not executed within the walls of the Academy, shall be properly attested to be the sole performance of the respective candidate, by any member of the Academy, or other artists or persons of known respectability; and any embellishment, either of figures, ornaments, or landscape, introduced in the drawings of the candidates in architecture, shall be entirely of their own performance.

17. No Student who has already obtained a premium shall again receive a similar premium in the same class; nor shall any Student receive an inferior premium in the same class in which he had before obtained a superior premium. No Student in the Life shall become a candidate in the Antique Class.

18. The pictures, models, and design, for all the premiums, shall be delivered to the Keeper of the Royal Academy on or before the 1st day of November.

19. All the works of candidates for premiums shall first be laid before the President and Council, and not admitted into the competition without their approval.

20. The works accepted by the Council shall be arranged for inspection on the 30th of November, and shall remain in the Academy until the prizes are delivered.

Annual Decision and Distribution of Premiums.

—21. On the 1st of December, annually, the General Assembly of Academicians shall inspect the different performances offered for premiums; and before the prizes are adjudged, a decision shall be

taken in each class successively, to determine whether or not a premium shall be given in that class, and if any, whether the principal premium shall be given, and whether more than one shall be given. The Prizes shall then be adjudged, by ballot, which shall not be opened or declared until the 10th day of December, (the Anniversary of the institution of the Royal Academy,) when the premiums shall be delivered to the successful candidates.

22. The Academy reserves to itself the power of withholding the premiums altogether, when the performances shall not be deemed entitled to them.

Sect. V.—PRIVILEGES OF STUDENTS.

1. Students of the Royal Academy shall have free access (for the purpose of study) to the schools to which they have been regularly admitted, at all the stated hours, during the space of seven years. They shall also have the privilege of attending the lectures of the Professors, the library, and the Annual Exhibition. Those who shall obtain premiums shall retain the privileges of a Student for life: but although, except in this case, the privileges of a Student cease at the expiration of seven years, the Council have the discretionary power of granting an admission to the schools, the library, and lectures, for one year, to those who have been formerly Students; which indulgence may from time to time be renewed, provided the attendance has been regular; but such Annual Students cannot compete for the premiums offered by the Academy.

2. The names of those Students who have gained Gold Medals, or the first Silver Medals, at the Biennial Adjudication, for Drawings or Models from the Life, or the first Silver Medal for the best Drawing in Architecture, shall be placed in separate lists, in a conspicuous part of the Academy, with a statement of the particular prizes they have obtained.

3. The Royal Academy will, in times of peace, enable a Student from among those who have obtained Gold Medals, to pursue his studies on the Continent for the term of *l*. He shall be elected from each of the classes—Painting, Sculpture, and Architecture, in rotation, and shall be allowed the sum of *l*. for his journey and return, and the sum of *l*. annually for his expenditure.

Sect. VI.—GENERAL REGULATIONS.

Students of the Royal Academy shall implicitly observe the following regulations.

1. Each Student, immediately after his admission, shall declare his place of residence to the Keeper of the Royal Academy, and also whenever he removes, so that it may at all times be known.

2. When a Student is admitted, he shall receive an ivory ticket, marked with his name and the date of his admission. When he attends the schools or lectures, he shall produce his ticket to the door-keeper, or to any of the officers of the Academy who may require it, to identify him as a Student.

3. Each Student in the Antique shall write his name in the book placed in the Hall every time he attends; and the Students attending the Life Academy, Painting School, Perspective Class, and Lectures, shall write their names in books placed in the respective rooms.

4. The Students shall at all times, within the Royal Academy, behave with that respect which is due to an Institution formed by Her Majesty, and subsisting under Her gracious Protection, and particularly towards those who have the office of instruction, or who are intrusted with the care and direction of its concerns.

5. No Student shall presume to wear his hat in the schools or other apartments of the Academy.

6. At the public lectures, Students shall place themselves only on those seats appropriated to the class to which they immediately belong, viz., the seats of the Antique School, the Living Academy or those of the Permanent Students. Those who have obtained Gold Medals, shall be entitled to the first seats in this class. Students in Architecture, who have not been admitted into the School of the Living Model, and who have not gained a premium, shall be classed with those of the Antique school.

7. Every Student shall carefully observe silence during the lectures, and refrain from giving any public mark of approbation or disapprobation, and

shall, on no occasion whatever, come within the space allotted to the members and Visitors.

8. Any Student who shall take away, wantonly or intentionally deface, or otherwise damage the casts, books, or any other part of the property of the Royal Academy, shall be expelled.

9. No Student shall introduce any person whatever into the Schools of the Royal Academy, or any part thereof.

10. No Student, unless he have been regularly admitted into the School of the Living Model, shall be permitted to enter that School.

11. Every Student sent abroad on the Academic Pension, shall, within a stated time, send over some original work of his own performance, for the inspection of the Council, otherwise it shall be in the power of the Council, with the concurrence of the General Assembly and the sanction of Her Majesty, to withhold the remainder of his allowance.

12. Before the expiration of the term allowed to any Student sent abroad by the Academy, notice shall be given to the Students qualified in the succeeding class, that if they desire to become candidates, they must, within four months, deliver to the Keeper a recent and attested specimen of their abilities; which specimens will be submitted to the General Assembly, and the election take place one month previous to the departure of the successful candidate.

13. Any Student sent abroad who may be guilty of immoral or disgraceful conduct, sufficient evidence thereof being laid before the Council, shall, with the concurrence of the General Assembly and the sanction of Her Majesty, be immediately recalled, and his pension discontinued.

14. In case of the death of a Student on the Continent, or of his being recalled on account of improper conduct, a successor shall be immediately appointed from the succeeding class, in the manner above prescribed.

15. The list of the Students shall be laid before the Council at the end of every year, with a report by the Keeper, of the attendance of each Student, taken from the books placed in the several Schools for that purpose. His application will be the subject of a regular and strict inquiry; and unless a sufficient apology or explanation be made to the Council through the Keeper, the names of all who shall be found to neglect the advantages offered to them by this institution shall be erased from the list of Students.

16. If any Student be guilty of improper conduct within the Academy, or do not punctually comply with the rules and orders established, it is in the power of the Council to reprimand, suspend, or expel him. And further, if any Student conduct himself in a dishonourable manner out of the Academy, so as to disgrace the character of a Student of this Royal Establishment and the profession of the Arts, the Council, on satisfactory evidence being produced, will strike his name from the list of Students; in which case he shall not afterwards be re-admitted.

SECT. VII.—VACATIONS.

There shall be three vacations in the year. The first, of a fortnight, at Christmas. The second, to commence some time in the month of March, and terminate as will be annually determined by the Council. The third, to commence on the 1st day of September, and end on the Feast of St. Michael.

EXCAVATIONS AT WROXETER.

Brompton, April 11.

My attention has been called to a strangely inaccurate statement, which appeared in your last week's *Athenæum*, though not in any way attributable to yourself, as you merely report what had been stated in a learned Society. The Society in question is the Archaeological Institute, and your report states that, "Dr. Johnson, of Shrewsbury, forwarded a report on the excavations which had been undertaken at Wroxeter, the ancient Roman city of Uriconium, on the banks of the Severn, in consequence of a subscription that had been commenced with that object at the Shrewsbury meeting of the Institute in 1856." I do not pretend to deny that the Archaeological Institute may have "commenced" a subscription for excavating at Wroxeter in 1856, but I feel convinced that this commence-

ment must have been made with very little zeal and very little effect, for I can assure you that I, a Shropshire man, not, I think you will allow, very much uninterested in the antiquities of my county, and as much acquainted with Shropshire people, especially those who take an interest in its antiquities and history, as most men, never heard of such a subscription before. I have had my eye upon Wroxeter for some years, long before the Meeting of the Institute at Shrewsbury, but I considered it a subject far too important to be played with, and have been unwilling to enter upon it without seeing a fair prospect of carrying out the excavations. When I suggested them to Mr. Botfield last summer, he took up the design with the warmth he has always displayed in promoting the interests of literature and science; it was Mr. Botfield who "commenced" the subscription, and without him the excavations would not have been carried into effect. Now that they have been attended with such signal success, it is surely not generous in a learned Society to try to rob their true promoters of the credit of what they have done; and whoever has made the statement that these excavations are the "consequence" of a subscription commenced by the Institute, ought to be prepared at least to produce their list of subscriptions and a receipt on the part of the present Excavation Committee showing that those subscriptions have been paid over to it, as well as to explain what has been done with that subscription during three years. I will only repeat that I never heard of this subscription before, and I think that it was equally unknown to the other gentlemen now engaged in the undertaking. Perhaps I ought to explain to your readers that Dr. Johnson is the honorary secretary of the Excavation Committee; that in this instance he has accepted a task far more onerous than honorary secretaryships generally are, and that he has followed up and directed the excavations on the spot with a degree of assiduity and knowledge which must be fully appreciated by all who take an interest in them. An application was made to him on the part of the Archaeological Institute for some account of the discoveries, to be laid before a meeting of that body, to which he very readily acceded. THOMAS WRIGHT.

OUR WEEKLY GOSSIP.

THE President of the Linnean Society has issued cards for a reception, at Burlington House, for Wednesday evening, May 4.

The President and Council of the Microscopical Society have issued cards of invitation for a *Soirée*, at the South Kensington Museum, on Thursday, May 5. On this occasion, the ample space in the lower part of the building will be devoted to the exhibition of microscopic objects, whilst the whole of the Museum and picture-galleries will be open to the visitors.

Sir Charles Barry, we hear, is named the architect of the new Palace of Art in Piccadilly, to be built for the Royal Academy. Messrs. Barry and Banks are the architects of the adjoining Palace of Science.

The Surrey Archaeological Society will hold a general meeting at the Horns Tavern, Kennington, on Wednesday evening April 20. Papers will be read 'On the Royal Manor of Kennington,' and 'On the Parishes of Battersea and Penge.' A diary of Laud is announced for exhibition.

Tasmania having voted 5,000*l.* to cover the expenses of a geological survey of the island, has applied to the Crown for a competent scientific surveyor. The Colonial Office very properly consulting the School of Mines, Sir Roderick Murchison at once recommended Mr. Charles Gould, son of the ornithologist. Mr. Charles Gould was a student at the Government School of Mines, and a successful competitor for the Duke of Cornwall's Exhibition, the Board of Trade Exhibition, and for the Forbes Medal. He sailed for the scene of his new labours on Tuesday last, in the *Ripon*.

There is no longer any doubt as to the fate of Adolf Schlagintweit. By the return of one of his attendants (Abdoolah) to Peshawar *via* Bokhara and Cabul, as well as by a letter of another of them, Mahomed Ameer, addressed to Col. Edwards, it appears that Adolf Schlagintweit was well received

at Yarkand, though he encountered great difficulties in reaching that city. On moving to the north-west, or towards Kokan, he fell in with a horde of fanatic Mussulmans, at Kargah, and in front of the walls of which place he was beheaded by the orders of a ferocious Synd, named Wullee Khau. It is hoped that some of his note-books and observations may be recovered from the natives.

Mr. Keith Johnston has commenced another of that great series of maps, which will make him the D'Anville and something more than the D'Anville of our generation. Messrs. Blackwood & Sons have issued the first part of this new and very beautiful work, 'A Royal Atlas of Modern Geography.' Several points strike the eye at once; the handy form, the brightness of the sheet, the blue sea lines, lakes and rivers, the references from map to map, the crowd of names introduced without sense of crowding. The part contains five beautifully drawn, printed and coloured maps, comprising France, North Italy, South Italy, Switzerland, and Greece, with the latest improvements and local discoveries, as well as a sheet of special index to each map, which forms of itself a very excellent gazetteer of each country. Such an Atlas will be a useful companion to every man who writes or reads.

The first *Soirée* of the President of the Royal Society, on Saturday last, was very numerously attended. A great number of interesting objects appertaining to natural philosophy were exhibited, and among the artistic contributions, special mention is due to a series of sketches in oil, by Mr. H. Weigall, of the most celebrated pictures by Velasquez in the Royal Gallery of Madrid.

The Medical Reform Act of the last session is beginning to tell in various ways. The College of Surgeons require of their members a practical knowledge of anatomy, and give four days to the examination instead of the one hour of former days. The College of Physicians on Saturday last waived their right of examining candidates for their licence to practise in London, and elected sixty-six gentlemen, already practising as physicians, as licentiates. Some of the younger Fellows hope that this is the first step on the part of the College towards recovering the position they held when first instituted as an incorporation of the whole medical profession.

A course of lectures, 'On the Chemistry and Natural History of Food, in connexion with the Food Collection at the South Kensington Museum,' by Dr. Laakester, the Superintendent of the Animal Product and Food Collections, has been announced. The lectures will take place, on Monday evenings, in the lecture-theatre of the Museum, and be illustrated with specimens from the Food Collection.

The institution projected two years ago, by Mr. W. Chambers, in his native town of Peebles, approaches completion; and will, to all appearances, be one of the finest things of its kind in Scotland, embracing, as it does, a public library of about 13,000 volumes,—a public reading-room,—a gallery of Art, containing casts of some of the best ancient sculptures,—a county museum of Natural History,—and a large hall for lectures and musical entertainments,—the whole a free gift by Mr. Chambers, being designed to be of a socially improving character. The inauguration of the Chambers Institution, as it is called, is, we understand, to take place in the first week of August.

The current number of the *Publishers' Circular*, says:—"Our fears relative to the infliction of a Canadian import duty on books and stationery have been realized; on every ground, literary, educational and political, this is a most ill-advised measure. A portion of the Tariff has been slightly improved at the urgent representations of the more enlightened Canadians, but the result stands thus:—Printed books, 10 per cent. (*ad valorem*); Bibles, Prayer Books, Testaments and devotional books, free; prints, engravings, photographs, &c., 10 per cent.; maps, charts and atlases, 10 per cent.; paper and other stationery, 20 per cent.; philosophical instruments and globes, free. The bill was hurried through at railroad speed, being read in the Upper House three times in succession at one sitting, and the Tariff came into operation on the 28th ult. Our Montreal Correspondent alludes to

the measure and its effects so much to the purpose that we quote his remarks:—"We used to boast of our country being among the most liberal towards literature, but with such a tariff as this feel heartily ashamed. Last year we fought off a threatened duty of 5 per cent. on books, and when that Inspector-General resigned, and the present one (Mr. Galt, a son of the Author of 'Annals of the Parish,' &c.) succeeded, we thought literature safe, but are miserably disappointed. A vast amount of smuggling of American books will ensue, but all English books will have to pay. The cheap American magazines and novels will remain the same as before, but the better class of books, and all English books, must be raised in price. Upon good books 10 per cent. *ad valorem* is the heaviest duty in the civilized world."

Mr. Fitzpatrick claims a word of explanation on the Irish Union Papers:—"Mr. Ross labours under some misapprehension regarding a statement made by me on the subject of the alleged destruction of political papers by the Government. My letter to the *Athenæum*, on February 26th, contained several distinct allegations, and one of these Mr. Ross selects for contradiction. Mr. Ross states that in this letter I have asserted that three letter-books, from 1798 to 1800, containing correspondence of the Viceroy and Chief Secretaries, were destroyed by the Government, together with many similar volumes prior and subsequent to the Union! I never desired to assert or insinuate that a conflagration so alarmingly wholesale had taken place! On the contrary, I endeavoured to express my belief that three volumes only had been destroyed; but I added, that these three letter-books, 'with many similar volumes prior and subsequent to the Union, had been preserved in the Record Tower' of Dublin Castle. By referring to the *Athenæum*, p. 288, it may be perceived that a comma inaccurately placed after the word 'Castle' tends, no doubt, to impart a meaning to the sentence which it was not my wish it should convey. Mr. Ross has not unnaturally misinterpreted the passage. Mr. Ross adds, that when he visited Dublin in 1855 he read many of the despatches to and from the Lord Lieutenant and Chief Secretary, 'not from letter-books, but from detached drafts or originals.' This shows that Mr. Ross refers to a collection of State Papers utterly distinct from those to which I adverted. He says, that 'none of importance were ever kept in the Record Tower'; but I beg, very respectfully, to differ with Mr. Ross. Not to speak of other papers of immense utility and value, a very great number of bound and indexed books (not 'detached drafts'), containing verbatim transcripts of some Viceregal and Secretarial Correspondence of considerable interest, are preserved in the Record Tower. Being under the impression that the three books in question had been destroyed many years ago, I could never have said that they disappeared during either the Chief Secretaryship or the Viceroyalty of Lord St. Germans; and Mr. Ross need not have gone to the trouble of contradicting what was never advanced; but I certainly stated, on the authority of a respectable party, that his Lordship was one of the few who had been apprised of the matter. This is now denied by the brother-in-law of Lord St. Germans; and, no doubt, my informant must have been under some mistake. Mr. Ross denies that a single paper was ever destroyed. There is not in all Ireland one more gratified than I am to receive this assurance; private letters and State Papers are the true lights of political history:—without them all is darkness and groping.

"I have, &c. WILLIAM JOHN FITZPATRICK.

"P.S.—Is it worth noting, as a postscript to my former letter regarding the exertions made to destroy secret records of the Union, that the late W. H. Curran, in his sketch of Mr. Goold, more than insinuates that an eye-witness of the corrupt doings which took place under the auspices of Lord Castlereagh had undertaken, in 1806, to write an account of these transactions; but had no sooner published a prefatory volume as a specimen, 'which took up the subject at an ominous distance,' than he received the appointment of a Judge in Dublin, and the publication of his *magnus opus* was accordingly relinquished. Mr. Curran, eighteen

years afterwards, wrote:—"He has been for many years a resident in France. Had he persevered in his design he would have had some strange things to tell of the honourable gentlemen who sold their country." Can Mr. Curran allude to Sir Jonah Barrington, who, in 1833, published his 'Rise and Fall of the Irish Nation'? The recent edition of these Bar Sketches, however, contains no note on the subject, although enriched with much new matter of value."

The Royal Society of Science at Göttingen publishes the prospectus of the Committee of the Wedekind prize foundation for German history. The first two prizes are a thousand thalers in gold each. The Committee demands for the first prize an edition of the different texts and commentaries of the Chronicle of Hermann Körner; for the second prize a critical History of the Emperor Friedrich the Second, and of Germany during his reign. For the third prize no fixed task is given.

The Administrators of the larger Belgian cities have passed a resolution that the directors of theatres shall be obliged to pay a *tantième* to the Belgian poets and composers, for the representation of their works.

The legislature of Belgium has lately appointed two millions of francs for the improvement and embellishment of Belgian towns. The capital will mostly be benefited by this, but the other towns try not to lag behind. Bruges has fixed 50,000 francs for the enlargement of its streets; Ghent, too, is busy on the same purpose; Antwerp talks of building an exchange; Liège and Malines are planning monuments and other embellishments for their towns.

According to the *Moniteur des Architectes*, 1,565 houses have been pulled down at Paris from the year 1852 to 1857. Government paid for them an indemnification sum of 126,211,559 francs. During the same period 6,552 new houses, at the value of 712 million francs, have been built. Regarding building at Paris in general, 22 million francs were spent in it in 1850, 26 millions in 1851, 28 millions in 1852, and the enormous sum of 250 millions in 1856.

Alexis Charles Henri Clével de Tocqueville, the modern Montesquieu—according to the fanciful analogy of M. Royer-Collard—died, in Paris, last week, at the age of fifty-four. Tocqueville was neither very brilliant nor very original, yet his career as an author and a statesman was remarkable enough to make him one of the foremost men of the time. He had in his veins, from his mother's family, the blood of Malesherbes; and from an early period of his youth he exhibited that tendency to study politics and society from a philosophical point of view, to which we owe 'La Démocratie en Amérique,' and yet more recently 'L'Ancien Régime et la Révolution.' Bred a lawyer, he gave up that profession for literature, in which he made for himself a reputation among the more serious writers of France. His secondary works—we have just named the principal—were 'Du Système Pénitentiaire aux États-Unis,' 'Histoire Critique du Règne de Louis XV.,' 'Question d'Orient,' and 'Question des Incompatibilités.' After winning his spurs in literature, he turned to politics,—a far less grateful service. In this he succeeded to the full measure of his ability and his ambition. The Republic found him a deputy and made him a minister. After the 10th of December he took a portfolio under Louis Napoleon,—became a party to the attack on Rome (for which he was scourged in a memorable letter by the Roman Triumvir),—and received the reward of his devotion to a Napoleonic policy on the 2nd of December in a jail. Since that day he had returned to his first literary loves; the offspring of his leisure being that memorable investigation into the causes of the French Revolution which Mr. Reeve has made familiar to English readers.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission, 1s. Catalogue, 6d. GEORGE NICOL, Secretary.

THE NEW SOCIETY OF PAINTERS in WATER-COLOURS OPEN their TWENTY-FIFTH ANNUAL EXHIBITION on MONDAY NEXT, the 19th inst., at their Gallery, 53, Pall Mall. JAMES FAHEY, Sec.

FRENCH EXHIBITION, 15, Pall Mall.—THE SIXTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish School, is NOW OPEN. —Admission, 1s.; Catalogues, 6d. each. From Ten till Six.

EXHIBITION of the WORKS of DAVID COX, comprising Paintings, Water-Colour Drawings, Sketches, &c. Open daily, from Ten till Five, at the GERMAN GALLERY, 108, New Bond Street.—Admission, 1s.; Catalogue, 6d. By order of the Committee.

Mr. CHARLES DICKENS will READ, at ST. MARTIN'S HALL, Long Acre, on WEDNESDAY in PASSION WEEK, APRIL 15, THE CHRISTMAS CAROL, AND THE TRIAL of PICKWICK. The doors will be opened at Seven. The Reading will commence at Eight.—Stalls (numbered and reserved), 4s.; Centre Area and Balconies, 2s.; Back Seats, 1s.—Tickets to be had at Messrs. Chapman & Hall's, Publishers, 150, Piccadilly; and at St. Martin's Hall, Long Acre.

HANOVER SQUARE ROOMS.—Mrs. EMILY HOLCROFT'S LECTURES, "MERRY THOUGHTS, &c.," and "THE TWO GREAT MISNOMERS of the DAY."—On Tuesday, April 19, the "Merry Thoughts"; on Thursday, April 21, Misnomer No. 1, "The Strong-Minded Woman"; and on Friday, May 6, Misnomer No. 2, "Crispinine."—Admission, 1s.; Reserved Seats, 4s. Tickets may be had at Elder's Library, 27, Old Bond Street; May's Music Warehouse, 11, Holborn Bars; and at the Hanover Square Rooms.

THEATRE ROYAL, HAYMARKET.—C. H. ADAMS'S ORRERY, 29th Year in London.—On MONDAY, April 18, and during the Week (Good Friday excepted).—Mr. Adams begs to state that his astronomical Illustrations will this year be found far more splendid than on any former occasion. Begin at Eight, and end about Ten. Stalls, 3s.; Dress Boxes, 5s. 6d.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d.; Private Boxes, 5s. and 10s. 6d.

ROYAL POLYTECHNIC INSTITUTION.—Patron, H.R. HIGHNESS THE PRINCE CONSORT.—Splendid Series of DISSOLVING VIEWS of the HOLY LAND, after David Roberts's Sketches, daily at a Quarter-past Four, and Evening at a Quarter-past Nine.—Lecture by Mr. LENOX HOARE on the HUMEROUS of OLD ENGLAND.—Lectures on CHEMISTRY and the FIERY ORDEALS of the ANCIENTS, by Mr. E. V. GARDNER, Professor of Chemistry.—Lecture by Mr. J. L. KIRK, "PHILOSOPHY in SPORT MADE SCIENCE in EARNEST."—The OXY-HYDROGEN MICROSCOPE.—MODELS in MOTION, &c. &c.—During the EASTER HOLIDAYS, a Lecture on the PHILOSOPHY of MAGIC, illustrated with brilliant Experiments.—The ST. GEORGE'S CHOIR, every Wednesday Evening at Eight.

Managing Director—R. L. LONGBOTTOM, Esq.

Dr. KAHN'S MUSEUM, top of the Haymarket (open for Gentlemen only).—Dr. Kahn will deliver Lectures daily, at Three and half-past Eight, at his unrivalled and original Museum, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology (wide Programme).—Admission, 1s.—Dr. Kahn's Lectures, &c. free by post for twelve stamps, direct from the Author, 17, Harley Street, Cavendish Square.

SCIENCE

The Cyclopædia of Anatomy and Physiology.
Edited by Robert B. Todd, M.D. 6 vols.
(Longman & Co.)

Now that this great undertaking has come to a close, we may say a few words with regard to its origin, design, and contents. In the first place, we would congratulate the editor that he has so successfully completed his task. It has been no *dilettante* labour, the superintending a work that has been twenty-five years in progress. It is true other serial works have proceeded more regularly, and gone on without interruption to the end, but then others have broken down or turned out failures. The delay has mainly depended on the nature of the subject and the character of the articles. When 'The Cyclopædia of Anatomy and Physiology' started, these sciences had entered upon another phase of their existence, and, in the whole round of natural sciences, perhaps none have had their fundamental principles so greatly changed and extended. Already had the study of general anatomy attracted attention, but it was not till the publication of Schleiden's and Schwann's Researches, in 1838 and 1839, that it was seen how necessarily microscopic investigation was connected with anatomy and physiology. As each successive article on the structure of the tissues of the animal body appeared, it told of the progress of observation with the microscope. Many of the articles were written by men who were making discoveries by the aid of the microscope, and no wonder they were anxious for all the delay that could be granted to make their work complete. No less influential, especially in physiological studies, has been the progress of chemistry. Except where physiological conclusions rested on physical data, there is scarcely a vital function that has not had light thrown upon its phenomena by the study of chemistry. Let any one compare the earlier articles in this work on organic chemistry with the later, and they will perceive what gigantic strides have been made in the chemistry of vital compounds within the last twenty-five years. Under such circumstances, delay seemed necessary. The nature of the articles in these volumes has also had something to do with their

slow progress. They are not ordinary dictionary references. They are really separate treatises on the subjects to which they relate. Many of them would form respectable volumes, and their character would be more aptly represented as a library arranged in alphabetical order. This became so apparent to the editor in the latter volumes of the work, that he abandoned the alphabetical sequence, and published the treatises as he obtained them from his contributors. Perhaps it would have been as well had he done this from the beginning.

It is clear that such a work must be unequal, and the articles in U, V, W, may justly complain of their predecessors in A, B, C. But this is the history of all science; and unless such a work were produced simultaneously by a hundred authors, we do not well see how it could be otherwise. It would be a fortunate thing for the student of anatomy and physiology if a second edition of the work could be published, as then the earlier articles might be brought up to the present day. At the same time, we ought to add, that in many of the later general articles every effort has been made to supply previous defects. The editor has also supplied an admirable general Index, so that any deficiencies supplied under unsuspected titles may be at once discovered. This will be seen to be absolutely necessary when it is considered that the anatomy of the brain is given under the head of "Nervous Centres," that serous and synovial membranes are discussed under "Tegumentary Organs,"—that the anatomy of the ear is referred to "Hearing,"—and of the kidney to "Ren."

The list of contributors contains upwards of ninety names. Many of these are veterans in the sciences they cultivate; but the larger number were scarcely out of their teens when this work commenced, and have a distinguished career before them. A smaller number have died than perhaps might have been expected. Amongst these the editor mentions Dr. Marshall Hall, Dr. Bostock, Dr. Edwards, Mr. J. Bowman, M. Dutrochet, Mr. Harrison of Dublin, Mr. Newport, and Dr. John Reid, as the most distinguished.

Such a work would have been incomplete without illustrations. These are all executed in wood, and have, consequently, the advantage of being printed with the text. As a whole, we know of no work that could take its place; and it will, probably, find its way to the library of every studious practitioner of medicine and cultivator of the science of life.

SOCIETIES.

ROYAL.—*April 7.*—Sir B. Brodie, Bart., President, in the chair.—A paper was read, 'On the Construction of Life Tables, illustrated by a New Life Table of the Healthy Districts of England,' by Dr. W. Farr. The paper was illustrated by a very interesting map of England, showing the healthy districts; and the paper led to an animated discussion.

GEOGRAPHICAL.—*April 10.*—Sir R. I. Murchison, President, in the chair.—Viscount Emlyn, M.P., the Hon. and Rev. F. S. Grimston, the Rev. J. Booth, the Hon. G. Barrington, Capt. T. Birch, R.N., Consul W. T. Pritchard, and E. C. Buckland, H. D. P. Cunningham, R.N., T. W. L. Mackean, W. W. Mantell, and W. Wheelwright, Esqs., were elected Fellows.—The papers read were:—'On a New Projection of the Sphere,' by Sir J. F. W. Herschel, Bart., D.C.L.—'Brief Remarks on the Isthmus of Suez, with Special Reference to the proposed Canal, &c.,' by Commander Bedford Pim, R.N.

SOCIETY OF ANTIQUARIES.—*April 7.*—J. Bruce, Esq., V.P., in the chair.—Sir Francis Scott, Bart., was elected Fellow.—The Secretary exhibited a document on parchment containing a list of the prisoners in Newgate in the year 1726.—Mr. Howard exhibited a drawing of a plate-chest, the property of the Clothworkers' Company, and Mr. Angell exhibited one of its three keys.—A communication was read, by Mr. Wylie 'On Lake Dwellings of the Early Periods.'

ROYAL SOCIETY OF LITERATURE.—*April 6.*—The Bishop of St. David's, President, in the chair.—Mr.

Wright gave an interesting account of his recent researches at Wroxeter, near Shrewsbury, the site of the Roman town of Uriconium. This place, he shows, must have been one of great importance, from the wide area embraced between its ancient walls, and which occupy no less than 1,400 acres. Two large masses of Roman masonry have been from time immemorial visible above the ground, but it was not known, till Mr. Wright was enabled, by the liberality of the Salopian land-holders, to make his late extensive excavations, how much of the town still lay buried hardly deeper below the surface than the ploughshare usually penetrated. In the course of his diggings—a detailed account of which will, we hope, be shortly published—Mr. Wright discovered the remains of a room 226 feet long by 30 feet broad, more than one fine mosaic pavement, a quantity of brickwork, forming part of a wall arranged in what has been called by antiquaries the herring-bone fashion, together with a second room, perhaps a court, and a third one beyond it. Near the same place, a very perfect hypocaust was laid bare, 37 feet by 25 in area, with the bases of above 120 columns, which once supported its roof. Adjoining this were the remains of a large building, whence a stone staircase, still quite perfect, descended into the hypocaust. In one room, a quantity of burnt wheat was found,—in another, a large collection of personal ornaments, glass, hair pins, &c., were disinterred. Outside this building were abundant remains of human bodies; and in one place three were observed lying side by side—probably those of persons who had fled on the attack of the barbarians who destroyed the town. Close to them was a heap of small coins, 120 in number, which had escaped the notice of the conqueror. Among the things discovered was a wall, the sides of which were lined with tessellated bricks—a considerable quantity of the so-called Samian ware, of the kind which has been abundantly noticed in other Roman sites in England, as Caistor, Upchurch, &c.—much glass for windows, in a state of preservation singularly perfect—and a paved street, exactly resembling that at Leicester. Indeed, there can be little doubt that the paved mediæval streets are accurate representations and descendants of those of Roman towns. Only 2 acres out of the 1,400 have as yet been carefully examined; we may, therefore, anticipate yet more remarkable discoveries, as soon as the removal of the crops now growing over this ancient town shall enable Mr. Wright to prosecute his researches.—Mr. Vaux read a paper 'On the Researches conducted by the Rev. N. Davis on the Site of Ancient Carthage,' in which he gave a full account of the large collection of monuments which have lately arrived in England, and are now deposited in the British Museum. This collection consists mainly of three principal classes—1. Mosaic pavements; 2. Fragments of statuary and architectural details; 3. Inscriptions in the Phœnician or Numidian character. In the first, are some of the finest specimens of this art which have ever been sent to England, including many admirable representations of well-known animals and birds of Northern Africa, as the leopard, the wild-boar, the antelope, deer, ostriches, peacocks, &c., the colours being often heightened by the insertion of coloured glass tesserae, which are still well preserved. Among the second class are two large imperial Roman statues, and a number of busts, more or less injured, but many of them exhibiting the remains of a good Roman style. Among the third are a great number of memorial stones, inscribed in the native characters of the country, and the large majority of which are funeral. Mr. Vaux expressed a decided opinion that none of the monuments yet sent home could with any show of evidence be deemed memorials of Phœnician Carthage, but that they are rather to be regarded as relics of the great city rebuilt soon after its destruction by Scipio, and which was for many centuries—indeed till the Mohammedan invasion—the capital of Northern Africa.

CHEMICAL.—*March 17.*—The Master of the Mint, V.P., in the chair.—Drs. Letheby and Atkinson, and Messrs. Freeman and Draper, were elected Fellows.—Dr. E. Schunck read a paper, 'On the Colouring Matters of Madder.'

March 30.—*Anniversary Meeting.*—Dr. W. A. Miller, V.P., in the chair.—The Secretary read the Report of the Council, which showed that during the past year the number of Fellows had increased from 277 to 303. The Society had lost, by death, three Fellows: Mr. Hugh Lee Pattinson, Mr. Thornton J. Herapath, and Dr. Gregory. Twenty-nine papers had been read at the Society's meetings. The following gentlemen were elected office-bearers for the ensuing year:—*President*, B. C. Brodie; *Vice-Presidents* (who have filled the office of President), W. T. Brande, C. G. B. Daubeny, M.D., T. Graham, W. A. Miller, Lyon Playfair, Ph.D., Col. P. Yorke; *Vice-Presidents*, H. Bence Jones, M.D., R. Porrett, A. Smea, J. Stenhouse, LL.D.; *Secretaries*, T. Redwood, Ph.D., W. Odling; *Foreign Secretary*, A. W. Hofmann, LL.D.; *Treasurer*, W. De la Rue, Ph.D.; *Council*, F. A. Abel, E. Frankland, Ph.D., J. H. Gilbert, Ph.D., G. D. Longstaff, M.D., Dr. Marcet, J. Mercer, H. M. Noad, Ph.D., E. Schunck, Ph.D., R. D. Thomson, M.D., J. A. Voelcker, Ph.D., R. Warrington, A. W. Williamson, Ph.D.

ROYAL INSTITUTION.—*Feb. 18.*—C. Wheatstone, Esq., V.P., in the chair.—'On certain Auditory Phenomena,' by S. S. Alison, M.D.

March 4.—Sir R. I. Murchison, V.P., in the chair.—'On the Veined Structure of Glaciers,' by Mr. J. Tyndall.

March 11.—C. Wheatstone, Esq., V.P., in the chair.—'On Magnesium, Calcium, Lithium, and their Congeners,' by Mr. W. Odling.

SOCIETY OF ARTS.—*April 13.*—W. Fothergill Cooke, Esq., in the chair.—The following gentlemen were elected Members:—Messrs. John Norton, Cromwell, T. Varley, and W. H. Weeks.—The paper read was, 'On Prof. Hughes's System of Type-Printing Telegraphs and Methods of Insulation, with Special Reference to Submarine Cables.'

MEETINGS FOR THE ENSUING WEEK.

- TUES.** *Syro-Egyptian, 7A.—Anniversary.*
Statistical, 8.—'On the Method of Relieving the Density of Town Populations,' by Mr. Danson.
Institution of Civil Engineers, 8.—'Description of the Entrance and Entrance-Lock of the Victoria (London) Docks, with a Detailed Account of the Wrought-Iron Gates and Caisson, and Remarks upon the Forms adopted in their Construction,' by Mr. Kingsbury.
WED. *Royal Society of Literature, 4.—Anniversary.*
Geological, 8.—'On some Reptilian Remains from South Africa,' by Prof. Owen.—'On the South-Easterly Tilt of the Lower Secondary Rocks of England,' by Mr. Hull.
Ethnological, 8.—'Exhibition of Three Skulls of Inhabitants of the Roman City of Uriconium, from the Excavations at Wroxeter, Salop,' by the Hon. Secretary.—'On the Conditions which favour, retard, or obstruct the Early Civilization of Man,' by Mr. Crawford.
THURS. *Linnean, 8.—'On Gnetaceae,' by Dr. Griffith.—'Synopsis of Camellia and Thea,' by Dr. Seemann.*
Chemical, 8.—'On the Absorption by Water of Chlorhydric Acid and Ammonia,' by Dr. Roscoe.—'On Polysaccharide Alcohols,' by Dr. Debus.
SAT. *Society of Antiquaries, 2.—Anniversary.*

FINE ARTS

Indian Scenes and Characters, from Drawings made on the Spot. By Prince Alexis Soltykoff. Edited by Edward S. Eastwick. (Smith, Elder & Co.)

THIS great blue and gilt folio with the red back contains a series of clever amateur drawings, executed by a Russian Prince when in India, and are well worthy of study; some of them, indeed, possess great artistic merit, being correct in detail, and their lithographic translation being watched by the artist-prince. During the course of his travels through every great province of India, the Prince enjoyed an intelligent rich man's opportunities of observing the diversity of character, scene, costumes, usages and architecture. Of what he saw he took a pictorial note; and here it is. He shows us the Coromandel people on the barren, flat, sandy shore outside Madras, squatting down watching for shells or fish thrown to them by the surf. He reproduces capitally the lank, dark-skin people wrapped in their white linen, and the women with water-pots on their heads waiting underneath the snake-striped palms outside their huts. Then we see the Prince in his light uncomfortable-looking European dress going arm-in-arm with two Hindû gentlemen of rank to witness the nocturnal festival of the black goddess Kali-at, from whom Calcutta derives its name. We see the Punkah flapping, the universal

lamps burning, the tom-tom going, before that hideous red figure of the goddess whose drink is human blood. On goes the Prince, showing us the latest appearances of the wonders that delighted Bernier and Tavernier: the gilded hen-coop that the King of Delhi used to call his harem carriage, and his racing dromedary, and the picturesque mountaineers of the Himalayas, who amid firs and snow and waterfalls look down on the plains of rolling fire. We particularly like the drawing of the Hunting Leopards which the Prince saw in the delicious Magnolia gardens at Deeg, near Agra, where scarlet and yellow flocks of paroquets fly between the flowering trees. The leopards are couching in trucks drawn by white oxen, and passing along near the kiosks, the airy Arabian lightness of whose structure the Prince praises highly.

The traveller gives us a spirited sketch of some of Runjit Singh's Sikh chieftains riding out to meet the English envoy, in strange horned caps, ringed with quoits and armed with tufted spears and matchlocks; their spangled housings and bossed bucklers are fiercely picturesque. As for their swords with the eccentric handles, they are as long as a Norman baron's. Their tight leggings give them a strange Amazon appearance. In the stout father and the negro soldier and Arab boy in the service of the peishwa of Baroda there is excellent drawing. The climactic scene of the nautch girls abounds in gross mistakes of drawing, and displays an utter want of sound knowledge of anatomy and design, yet still the scene is new to artists and is worth describing. The nautch girls wear pink, white and cherry-coloured dresses and cloths of gold and silver, with rose-coloured turbans and blue and white striped pantaloons. They have naked feet, the ankles are laden with rings and chains that clash and jingle as they dance. Behind them, stamping their feet, are dancing wild-eyed musicians. The young Maharratta chief who watches them wears a pearl necklace and a pink girdle and white robe; his shield on which he leans is of black buffalo's hide studded with large gilt nails. A Parsee stands near, and next him sits a man with a cherry-coloured turban with a curious band passing under his chin.

This book will be one to find its way to many a Nabob's table.

FINE-ART GOSSIP.—The friends of the annual dinner of the Artists' General Benevolent Institution—that pattern society as regards economy and publicity, the two prime virtues of a public fund—will dine together this evening (Saturday) at the Freemasons' Hall. Viscount Hardinge will preside.

The President, Vice-President, and Members of the New Society of Painters in Water-Colours have addressed the ensuing memorial to the Lords of the Treasury in prosecution of their claim to share in the benefits to be derived from a permanent National Palace of Art in Piccadilly:—"That this Society has been known, and recognized, as the New Society of Painters in Water Colours upwards of a quarter of a century. That it was established in consequence of the greatly increased number of painters who had adopted this purely British style of Art, and for whose works there were no adequate means of exhibition, the older Water Colour Society having scarcely sufficient room for the works of their own limited number of members, and the Royal Academy not recognizing in their laws water colour painting as an admitted branch of the Fine Arts. That during this long period the Exhibitions of the two Water Colour Societies have been mainly instrumental in promoting and improving the public taste as regards this particular branch of Art; which has, confessedly, attained a higher degree of eminence in our own country than throughout the whole of Europe. That the number of water-colour artists is still greatly increasing, and additional means for exhibiting their works, beyond the present very limited space for the purpose, is still urgently required; the Society is, in consequence, unable to give effect to their desire, to afford support and encouragement to numerous meritorious artists who are seeking efficient means of bringing their works into public notice. That your memorialists hail with great satisfaction the general recognition of the excellence of British water-colour Art

amongst foreign nations as an important means of elevating the standard of taste in our own country, and also as affording profitable employment to a large number of our countrymen, in an occupation which cannot fail to promote the national prosperity. That additional facilities of exhibition are self-evident means of accomplishing this most desirable end. Your memorialists, therefore, humbly pray that your Lordships will be pleased to take the case of this long-established Society into favourable consideration in the arrangements which your Lordships may be pleased to make for the extension and exhibition of works of Art, and that they may be admitted to the great privilege of sharing with the Royal Academy and the other Water Colour Society in the space your Lordships may determine shall be allotted for the purpose. And your memorialists will ever pray, &c.

(Signed) H. Warren (President), L. Haghe (Vice-President), W. Bennett, T. S. Boys, G. B. Campion, R. Carrick, J. Chase, S. Cook, E. H. Corbould, J. H. D'Egville, B. R. Green, W. N. Hardwick, L. Hicks, G. Howse, W. K. Keeling, G. H. Laporte, W. Lee, T. Lindsay, H. Maplestone, D. H. McKean, J. H. Mole, R. Kyrke Penon, T. S. Robins, T. L. Rowbotham, G. Sidney Shepherd, W. Telbin, C. Vacher, E. G. Warren, E. H. Wehnert, C. Weigall, Harrison Weir, J. H. Whympier, James Fahey (Secretary, 28, Drayton Grove, Old Brompton, S.W.).

The Architectural Museum, South Kensington, offer the following prizes to Art-students and artist workmen for the present year:—Two prizes of 5*l.* 5*s.* and 3*l.* 3*s.*, as first and second prizes, for the most meritorious specimens of carving in wood; and a prize of 5*l.* 5*s.* for the competitor who shall show himself most successful in colouring, according to his own judgment, a cast from a pannel (one of eight) from the side of a tomb in the Church of San Giovanni, Verona, which contains a draped female figure, surrounded with foliage on a flat ground in low relief, and inclosed in a narrow border. The prizes will not be awarded unless there shall appear sufficient merit in the specimens to entitle them to such distinction: but certificates of merit, in addition to the prizes, will be given in such cases as the Judges may consider deserving.

We have to notice favourably an engraving of a pleasant picture of Mr. Charles Baxter, called 'The Bouquet of Beauty,' executed by Mr. H. Robinson, and published by Mr. M'Lean. The picture is now in the collection of J. H. Mann, Esq. The three beauties, dark and blond, form a pretty group, and in combination with scarf, flowing robes, rolling blue sky and flowers, make a nosegay of loveliness worthy of 'The Keepsake' school of Art in its most blooming days. We suppose that, in some way or another, nature is reflected in this painting, for if it is painted from models, then we have a reproduction of three real contrasting faces; and if they are ideal, they are at least built up from those cross woofs of recollections that form the ideal sense of beauty in our minds. When real nature, however, is so lovely, and when you cannot look at a child's face for five minutes without seeing a thousand forms of expression break out and flit and change in shadows that never have been painted, it does seem a foolish bit of misplaced industry to invent ideals, even though pleasing as the one we now praise.

Our "detectives" have been doing good service to the Picture Gallery at Amsterdam by recovering for it, in London, from the hands of thieves, a picture by Vanderwerff lately stolen thence, and valued at the figure (high, we should say, for the master) of 2,000*l.*

We have received a valuable and beautifully finished series of engravings of Thronjems Cathedral, as delicately and finely wrought as though Arachne's brother had turned engraver and done them. The origin of them is this:—in the year 1844 we noticed [*Athen.* No. 859, p. 340] that the Norwegian Government had commissioned Mr. John Le Keux and his son, Mr. J. H. Le Keux, to engrave a set of plates representing various portions of this curious Westminster Abbey of Norway. The first intention in this antiquarian and

generous task was to let them form a part of a report to the Diet,—to aid silently, in fact, as part of an application for funds for the restoration of the interesting building. This, however, from some of those delays common to Parliamentary schemes, was not carried out; and now, at last, after the long period of twelve years, a set of thirty-one plates, in spite of the death of Mr. John Le Keux, have been completed. This long delay has arisen from the omnipresent Circumlocution Office, which, it would seem, has stations even so far north as Norway. Changes of ministries and interests, those noxious hindrances of surety of purpose, has also helped the delay. Now the plates are not to be published at all for sale, but are to be given to libraries, to spread an interest in the great Norman Cathedral of the World, a building of special interest, and of which the details are, we hear, unequalled. The restoration of this building, which has been noticed by Mr. Fergusson in his architectural work, is to be restored by Mr. H. Schirmer, a Norwegian architect. We have great pleasure in praising the matchless labour and patient, loving toil of the engraver. Dry, hard and cold in appearance, merely because severe scientific correctness was the chief necessity of the work, the building seems a highly curious one, with its austere greyneess and high-pitched roofs, its castellated chasteness and defiant monasticism. There is a wintry look about the bare rounded leaves that form the capitals. The bosses are generally writhing knots of large-headed snakes that perhaps are Christian renderings, through the old serpent, of the great snake that in the Edda twined round the world. One curious feature of the building is the mosque-shaped roof of some of the side chapels and the tiled coverings of the smaller portions.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. Costa.—The usual Passion Week of Handel's MESSIAH will take place on WEDNESDAY NEXT, April 9th. Principal Vocalists: Madame Catherine Hayes, Miss Dolby, Mr. Sims Reeves, and Signor Belletti.—Tickets, 3*s.*, 2*s.*, and 1*s.* 6*d.* each, at the Society's Office, 6, in Exeter Hall.

ST. MARTIN'S HALL.—Mendelssohn's 'ELIJAH' TUESDAY, April 13, at Eight, under the direction of Mr. Jous HULLAR. Principal Vocalists: Madame Rudersdorf, Miss Fanny Rowland, Miss Palmer, Miss M. Bradshaw, Miss Wilbye Cooper, Mr. Santley, Mr. H. Barnby.—Tickets, 1*s.*, 2*s.* 6*d.*, 5*s.* 6*d.*, 10*s.*

ST. MARTIN'S HALL.—MR. HEADLAND, Secretary, St. Martin's Hall, begs to announce his FIRST CONCERT, THURSDAY, April 14, at half-past Seven. Vocalists: Madame Rudersdorf, Miss Banks, Miss Clara Smithson, Miss Dolby, Miss Palmer, Mr. Sims Reeves, Mr. Wilbye Cooper, Mr. Thomas. Instrumentalists: Messrs. Blagrove, J. W. Webb, G. Collins, Howell, Maycock, Mann, Hauser. Solo Violin, Herr Wieslawski. Solo Pianoforte, Lindsay Sloper. Conductors, Mr. E. J. Hopkins, Signor Randegger, and Mr. Francesco Berger.—Tickets, 1*s.*, 2*s.* 6*d.*, 5*s.* 6*d.*, 10*s.*

CHRISTY'S MINSTRELS.—St. James's Minor Hall.—THE CHRISTY'S MINSTRELS will repeat their popular ENTERTAINMENT every Evening at Eight, on Saturday Afternoon at Three o'clock. Stalls, 3*s.*; Area, 2*s.*; Gallery, 1*s.* Tickets at Mr. Mitchell's Royal Library, 38, Old Bond Street.

M. MEYERBEER'S BRETON OPERA.—While, as we have not long ago been seeing, a French composer has selected the most philosophical of German plays for the subject of his opera,—a German master, has resorted to Brittany for his theme and his scene. This is only one among the many instances of sagacity shown by M. Meyerbeer—the newest adaptation of his genius to the humour of the time. A taste for what is traditional and picturesque,—not without its analogies to the minute and loving observation of Nature in the worlds of England's imagination,—has been growing in France during the past thirty years. Madame Dudevant, MM. Souvestre and Feuillet (to name but three authors) have given to our neighbours stories, scenes, pages, which are doubly delicious if they be contrasted with the old shepherd-work which passed for rural life and manners among the Florians and Fontenelles.—The French are becoming landscape painters (thanks, some say, to their having taken up our Constable). They are beginning as tourists not to faint at fresh air nor to be saddened by "trop de verdure." As literary artists they have doubled the number of tints on their palette of verbal expression. Think (to offer an example) of *Annette* and *Lubin*, and the other Pater peasant girls and Boucher boys, whom the Marmontels and

D'Holles marshalled for the Philidors and Grétrys to set, and the Dugassons and St. Aubins to sing, in comparison with the three folk who support the interests of M. Meyerbeer's 'Pilgrimage-Day' ("pardon" of Ploermel)—*Dinorah*, the love-crazed heroine, with her goats, has a touch of the true fantastic mingled with the old, faded, opera insanity, as any one will own who takes the trouble of recollecting Sterns's once-popular *Maria* with her Sylvio. Then, the old superstitions concerning hidden treasure and the person by whom it is to be found, common to all moorland and rock districts—so delicately touched by Madame Dudevant in her 'Jeanne'—are turned to account. The seeker is, of course, *Dinorah*'s lover, whom a catastrophe had severed from her, on the day of the last year's "Pardon," when they were on the point of marriage. The seer is replaced by a cowardly piper, anxious to drive a safe bargain; and on the above characters and incidents (into which is inwrought another known tradition, holding that when hidden treasure is found the life of that person who first touches the gold-stone must be sacrificed), and the final recovery of the senses of the love-crazed girl on the day of the Pilgrimage—the anniversary of the loss of her senses—has been built a story, by MM. Barbier and Carré, strong enough to interest a public and sufficiently quaint to attract a composer, both of whom, without scandal be it said, are notoriously difficult to satisfy with a subject.

This gives us pleasure, inasmuch as we have long felt, and often said, that the limits of stage complication have been reached, and that "the touch of Nature" is now the touch to try. But the subtleties with which simplicity may be invested have never been more signally illustrated than in this case: nor was ever "the ruling passion" displayed more amusingly.—Who has forgotten Horace Walpole's *not* concerning Count de Viry, the Sardinian diplomatist—"He is dead" (ran the anecdote), "but he does not wish it to be mentioned for some days"? Who has forgotten the metamorphosed *Minette* in the fairy tale, that could not bring herself to decline a mouse, when after having been cat for years she was promoted to become a young lady?—But neither the tale of the Sardinian diplomatist, nor of the transformed *Grimalkin*, outdoes in caution and curiosity many a one which has been circulated in Paris concerning the master's reserves and requirements in regard to this Breton opera.—How his goats had to be trained, how his thunder of a particular rumble had to be stage-managed, to the exhaustion of every creature's patience and the purse of the *Opéra Comique*, are matters of green-room talk, if not of history. Yet never has been super-solicitude less required to eke out deficient genius than in this case. In no former grand opera has M. Meyerbeer poured out melody with such freshness as in this simple French legend.—In none has he been so subtle, while so simple. How difficulty and ease must, in his case, be reconciled as a condition of invention, the following paragraphs may possibly indicate.

This Breton opera opens with an overture, which, we are told, is to be considered as a retrospect. There can be no objection to such experiment being tried,—though it is hard to conceive how unprepared strangers are to make anything explanatory out of bell, and flute, and voices, and storm. Thus it virtually becomes an overture to every one's second hearing of 'Le Pardon,'—if its meaning is to be unthreatened. Considered as a piece of music, it is ingenious, though possibly spun out to too great a length. The themes are all good:—there is a "Will o' the wisp" passage, a rustic tune with goat bells, a storm, a march of Pilgrimage, and a delightfully simple choral chant behind the scenes. These are combined and wrought with great seeming ingenuity and resource:—though the combination relies too largely on that fancy for chromatic progression, which is its composer's favourite resource, whether he work with the Cathedral Scene in 'Le Prophète,' or deal up the *Dessauer March* to a climax in the mutiny scene of 'L'Etoile.' After this is over, the curtain rises on a village chorus, in 3/4 time, with a quaint episode, natural and melodious,—and then the heroine comes on the stage. Among the other difficulties of this opera of few singing personages is the fact, that *Dinorah*'s

part is one, from first to last, of madness. This has been varied by M. Meyerbeer with a diversity of colour, clearness of form, and affluence of melody, which raise him to a point higher, we think, than that at which he has heretofore stood.—*Dinorah* has an imaginary lullaby, or cradle song, a real melody on the fewest notes possible (as noticeable as M. Reber's 'Berceuse'),—next a duet with *Corentin*, the cowardly piper, where her voice, after whirling, gamboling, and flourishing in antiphonic mockery of his instrument—so as to make the despair of any songstress who is not fearless, fitful, and fluent as lark or linnet—subsides into a lazy, languid *cantabile*, as sweet as sleep. The duet is throughout charming and new. After this, *Hod*, the hero of the piece, appears, and *Dinorah* vanishes. He gives what may be called the exposition of his love,—of her craziness, caused by sudden calamity,—of his resolution to heal all by aid of the treasure which is to be discovered that very night,—and his reasons for hiding himself for a twelvemonth, first in a scene,—afterwards in a duet,—both full of the happiest phrases and details; the latter reproducing without plagiarism the prompting duet 'Un bandeau,' in Grétry's 'Richard.' In this M. Meyerbeer's musical vigour is attested by the fact, that one of the interlocutors—*Corentin*—is handed over to a singer who is no singer, the part lying musically within small limits. The act closes with a *trio*, in which *Dinorah*, outside the hut, and in yet another "lune," takes part. This *trio* is exquisitely fresh in melody, though written at a height for the female voice which will puzzle the Diapason Commissioners. The work of the theme, which is in *andante tempo* too, lies on G (♯) above the line.

The second act is a night scene, mainly devoted to the quest of the treasure—the night following the evening during which the story began.—Here, the curtain rises on a wood scene, with a pleasing and effective chorus of peasants going homeward. They talk of the poor mad girl, who cannot stay at home when the moon is out.—Talk of *Dinorah*, and (after they have gone home with their lanterns) she appears—with her, too, *Madge Wildfire*'s "bonny lady moon." This gives occasion to a dancing song to her own shadow:—which, albeit in waltz tempo, and as little Breton as Burnese, is about the most delicious and fascinating display for a brilliant singer which has been written for the last quarter of a century. Right or wrong, old or new, the song is one "to set the world on fire,"—yet it avoids commonplace by touches astonishingly few and natural. Shortly after this the scene changes to a ravine with water,—and for bridge that perilous fallen tree, which we have learnt to distrust,—ever since Scott showed us the *Black Linn of Linklater* in 'Old Mortality,'—as a tree sure to fall when the moon goes down and the storm gets up.—Here we have a second night song for the poor wandering creature—the legend telling how the seeker who first touches the gold-stone shall perish. Wilder, more weird, more elvish,—a briefer tune (and this is a brief one) could not be. Whether the wildness benationally Breton, let antiquaries of the district tell. If it be, it is wondrously unlike the wildness of those Welsh legendary tunes known to Lady Charlotte Guest and Miss Jane Williams,—and in legend, and in *patois*, Wales and Brittany are not yet divorced. The act ends with a storm-*trio*. The coward (who has to play the seer's part) drives on the poor girl to be the precursor, the gold-pointer, the victim (she having been up to this time adroitly kept out of sight of her lover). The storm thickens, the bough breaks as *Dinorah* crosses the bridge; she is drowned to all intents and purposes (save those of opera). But the scene is melodramatic,—and, though capitally effective on the stage, as a forced scene, has only got forced music out of M. Meyerbeer, in comparison with the *trio* which closes his first act and his haunting moonlight dance.

The third act is devoted to the good morning following such a bad night.—(Among other of its twenty titles, this opera, provisionally, bore that of 'The Bad Night.')—The curtain rises to a short symphony,—radiant, sonorous, refined in no common degree. Then arrive four new singers,—first, a hunter, *basso*; second, a mower, *tenor*; third, a lad and lass, *contralto* and *soprano*; the

four conspiring, ere they vanish, in a prayer, which has reference to the impending annual pilgrimage ("Pardon" the Breton word is) to Ploermel. The value of these—save as fillers-up of time—did not, at rehearsal, occur to us.—We observe, however, that at the first performance M. Barrière, the *basso*, got an *encore*,—we learn, moreover, on the authority of M. Berlioz, that M. Meyerbeer will probably recompose the quartet on a national theme, that movement having (with reason) failed to satisfy him. Lastly, comes the scene of *Dinorah*'s slow return to life:—her rescue from the torrent having been effected by her lover, which gives occasion for yet another graceful setting of the old sentiment, "Reviens à toi." There is nothing in the opera beyond this,—save the grand duet of recognition, and the restoration of the heroine's recollection by the soothing influences of the Chant of Pilgrimage. In point of its *libretto* this act is the weakest; perhaps weakest, too, in point of its music. The duet, however, is alive with emotion,—and the efforts made by *Dinorah* to rally her returning powers of memory, more probable and thus more touching than anything of the kind which we recollect,—while the close of the opera is simple and solemn in no common degree. The stage is left empty after the pilgrims and the re-united lovers have passed; and one repetition of the hymn "Sancta Maria" succeeds to another, fainter and more faint, till the curtain descends slowly on the last echoes of the song of the Pilgrims of Ploermel.

The opera is, in some respects, executed to a nicety, which M. Meyerbeer will obtain nowhere except at the *Salle Favart*. Nowhere else, do we conceive, will he find a heroine so perfectly equal to the situation as Madame Cabel. Prolonged study of the part has added to the courage of her old attempts a changeful finish and delicacy, which are charming in proportion as her duty is difficult. Trying her performance by past recollections, *Dinorah* reveals to us an entirely new Madame Cabel. With M. Faure, her lover, we are less enchanted. Paris delights in him obviously; but to us his stature as a singer is a cubit shorter than that of his predecessor, M. Battaille. M. Saint-Foy, the mercenary piper, is farce itself; and farce with hardly a musical tone in its voice; but his consummate stage tact carries him through,—and the effect of his superstition, greediness, fright, and folly prefigures what may be expected from Signor Ronconi, should he fulfil the rumour which points him out as the representative of the part at Covent Garden Theatre: where the opera, we believe, will certainly be given.—Such other remarks as we may have to offer on a work which, be it good or bad, is peculiar in every sense of the word, must be reserved for another day.

OLYMPIC.—Mr. Tom Taylor contributed a new piece to this stage on Monday, entitled 'Nine Points of the Law.' The idea of the play has probably been derived from 'Clover Cottage,' by the Author of 'The Falcon Family.' According to the adage, possession is one point equivalent to the whole nine; and this is proved, in a way, by the conduct and success of the heroine, Mrs. Smylie (Mrs. Stirling). A northern manufacturer, Mr. Edmund Ironside, has a claim on the villa of which the fair widow holds possession; and, aware that some legal points are against his title, arms himself with a certain manly roughness in asserting his right. Instead, however, of meeting with the opposition that he had expected, Mrs. Smylie is all acquiescence, and only solicits a week's delay to prepare for her departure. Glad to consent to this, Mr. Ironside hands the lady over to his attorney, Mr. Cunningham (Mr. H. Wigan), on whom the widow at once discharges all the artillery of her arts and charms. The man of law is surprised at the legal quibbles which the lady so skillfully advances, and the beauty with which she enforces their application. Intoxicated with the hope of making a favourable impression, he most imprudently reveals the weak points of his client's case, and thus gives the wily widow a manifest advantage. Mrs. Smylie is now fully prepared for Mr. Ironside; and by effecting a generosity in conceding her right to benefit by the revelation of the secrets thus obtained, succeeds in exciting a real generosity and sym-

pathy in him. Accordingly, he not only makes a deed of gift to her of the disputed property, but proposes for her hand; and thus disappoints, of course, the treacherous lawyer both of his expected suit and the hoped-for lady. The part of the heroine, in its *finesse* and its contrasts, was one of the class in which Mrs. Stirling has gained so many triumphs. She played it with exemplary care, and achieved a decided success. Mr. Addison, as the burly straightforward man of business, was throughout exceedingly characteristic, and has added to his reputation as an artist. Mr. Wigan produced a grotesque portrait of the overreaching attorney, which was very amusing, and contributed not a little to the success of the new drama. The action all passes in one scene—a handsome apartment commanding a fine prospect, painted in Mr. Telbin's best style.

LYCEUM.—This house came to a premature close last week; but on Monday was re-opened by the company on the principle of a commonwealth. To add to their chances of success, they produced two new pieces. One, by Mr. Blanchard Jerrold, gave an opportunity for Mr. Emery to appear as 'Beau Brummel; or, the King of Calais; and the other for a stage-squib at an existing literary quarrel, under the title of 'Household Words all the Year Round.'

MUSICAL AND DRAMATIC GOSSIP.—On Thursday last came bad news for the Italian Opera,—in the tidings of the death of Madame Bosio. This took place on Tuesday last, at St. Petersburg. Her health had long been delicate; and the Russian climate proved fatal to her. As a singer her loss is indeed great. We recollect no young artist improving so rapidly. We know of no one coming forward so deserving of public favour. Madame Bosio's executive powers were, year by year, refined and perfected. From being lifelessly elegant on the stage, she warmed up part by part into something more and more of grace and pathos; and though she could never have aspired to the heights of tragedy, in all that was sentimental, gentle, and sad she was beginning to command the sympathies of her audience to a degree which no one could have anticipated from her first efforts. Though Madame Bosio's features were curiously irregular, there was an attraction about her, passing for and superseding beauty,—that which our neighbours term "distinction."—How the void which her premature decease will cause on the Italian stage is to be filled we cannot dream.

Our concerts of the week have not been marked by much novelty. The first was the First *Matinée* of Chamber Music, given by Herr Otto Goldschmidt, a steady and careful pianist.—At the first concert of the so-called *New Philharmonic Society*, M. Halle and Herr Wieniawski were the solo players.—We are glad to see that the *Philharmonic Society* intends to open its season with a new *Concerto*, by Herr Joachim, played by himself.—'The Messiah' was given with great splendour, by the *Sacred Harmonic Society*, on Wednesday evening. Mr. Sims Reeves appeared for the first time after his protracted absence.—Mr. Headland, the Secretary of *St. Martin's Hall*, took his benefit there on Thursday evening.

Those who like to suit their reading to the time, and who find (as some complain) the stock of English musical reading too scanty, may pass half-an-hour pleasantly over the *Handeliana* which appeared in the last number of *Notes and Queries*. Some of its contributors, no doubt, are a trifle rash and inexact; and we do not find any facts of great importance, or any remarks that wander very wide of the line of speculation which has been traced from time to time in these columns. Certainly, however, an advance in understanding is indicated by the universal admission of the mighty man's borrowings, without these being held to derogate from his mightiness; and well timed are such parallel instances drawn from other arts as Raphael's 'Sacrifice at Lystra.' Having for years been almost solitary in urging such considerations, it is gratifying to see them at last absorbed from the accusation of being shallow and malicious.—A more practical paragraph may be repeated here, namely, the specification of the orchestra at the Handel "Jubilee" in 1784. It was thus made up:—

First violins, 40; second, 52; tenors, 32. First Oboes, 12; second, 14. Flutes, 7. Violoncellos, 30. Bassoons, 25. Double Bassoons, 1. Double Basses, 18. Trumpets, 14. Trombones, 3. Horns, 12. Drums, 4. Double Drums, 1. Canto, 22. Alto, 51. Tenors, 60. Basses, 60. Total of the band, 482.

—It is worth noting, that the "brass instruments," which make so many amateurs desirous of vindicating their delicacy call for ear-cotton, are not among the debaucheries of modern time, invented to pique the appetites of the jaded. The predominance of second violins and oboes over first instruments is curious. We may add (not to be seduced into further gossip), that the receipts of the seven Jubilee performances aforesaid—five concerts—and two rehearsals—amounted to upwards of 12,000*l*.

Summer tourists will be glad to know that on the 15th of July, and three following days, the Middle Rhine Musical Festival will be held at Mayence. Mlle. Tietjens is to be the principal lady singer.—By this time a new opera, by M. Flotow, 'The Miller of Meran,' ought to have made its appearance at Hanover.

Every favourable impression stated by us—and purposely understated—with regard to M. Gounod's 'Faust,' is fully borne out by the hold which that opera has taken both on the public and the musical world in Paris.—The *Théâtre Lyrique*, however, does not seem disposed to rest on its oars, since, having touched the pulse of Paris by the spell of Mozart's 'Le Nozze,' they now hold out a promise of a version of 'Il Serraglio,' for which M. Battaille is said to be engaged.

A 'History of Bavarian Music' is about to be written, at royal instance, by Dr. Schaffhaeutel.

Very dull are our neighbours when they are serious. That fairy garden "where true joys abound" (as the Persian Princes said of Vauxhall) the *Pré Catalan*, in the *Bois de Boulogne*, is to commence its proceedings for the summer season by those "spiritual concerts" on the days of Long-champs. The performers are to be the famous band of *Les Guides*; and among "the religious music" performed will be the entire 'Stabat' (Signor Rossini's we suppose), an Oratorio by Mendelssohn (!), and the fourth Torch Dance by M. Meyerbeer,—the one written for "the bringing home" of the Princess Frederick-William of Prussia.

In the midst of all the rumours of wars which are just now convulsing Milan, we read of the success at *La Scala* of 'Il Duca di Scilla,' a new opera, by Signor Petrella.—Favourable mention, too, is made of the Sisters Marchisio, whom we are expecting to hear with more than usual curiosity.

Many besides ourselves will be attracted by the advertisement in this paper which contains Herr Engel's notification that he is about to publish a book on National Melodies, and his appeal to all collectors to traffic with and assist him. That we have long wished for something of the kind to be done will be seen in our remarks on 'Modern German Music' [*vide Athen.* No. 1381], where the suggestion of such a work thrown out was quoted by the reviewer with more sympathy than hope. Into the hands of a collector more indefatigable and intelligent than Herr Engel it could hardly fall. But his field is a very wide one—in which the labourer (as we are perpetually called on to note) is liable to be led astray by his enthusiasm. The noting down of melodies sung by untutored voices, and where the alphabet (so to say) is wild and variable—is no easy task, and the manuscript, when noted, can hardly be accepted as canonical without great comparison and caution. For these qualities we have ourselves been more than once indebted to Herr Engel when answering queries and clearing up disputed points; and thus, while we must repeat our statement of the difficulties before him, we must also repeat that we know few persons so well able to cope with them, and look forward to the completion of his work with no common interest.

MISCELLANEA

Portrait of Burns.—Among the interesting objects exhibited at last Saturday's *Soirée* by the

Royal Society, was a picture labelled thus:—"Portrait of Burns, by Gainsborough." Whether it was really painted by him, or on what occasion the artist and the poet could have met, I do not at present inquire; but I would ask how the accounts we have of Burns's personal appearance can be reconciled with the features of this portrait? The biographer tells me that Burns had "black hair and dark eyes"; this portrait shows me a man with light brown hair and grey eyes;—which record am I to receive as true, the printed or the painted one? D.

* * As we cannot conceive a single ground on which this portrait could be supposed to be one of Burns, we infer that the labelling was a piece of eccentric humour on the part of the owners of the picture or of the Royal Society.

Constable's Poems.—I observe that in the notice of Constable's Poems in the *Athenæum* of the 9th inst., I am charged with omitting much good poetry, which may be fairly attributed to the author,—and that even if the poetry in question were not by Constable, I should have reprinted it nevertheless. To this two-fold proposition I wish, with your kindness and indulgence, to say a few words in reply. In Vol. IX. of the Harleian Miscellany, the late Mr. Park, as is sufficiently well known, printed some of Constable's Poems from a careful transcript (since in my possession) of a MS. obtained from some old Kent library, and then in the hands of his friend, Mr. Todd. "This MS.," says Mr. Park, "contains, among other pieces, 63 sonnets by Constable, while the 12mo. edition of 1594 contains 77, of which 27 are common to both. But the MS. has 38 which did not appear in the printed copy. It was my first design to reprint the whole of the 'Dianna,' as well as the MS. sonnets; but as it may reasonably be doubted whether such as are found in the printed copy only [i. e., the 59 to which the *Athenæum* alludes] were not the augmentations, &c. mentioned in the title, those only have been given which occur in the MS." Then, in a note, Mr. Park adds, "those [i. e., the 27] marked H. C. with a pen in Mr. Warton's copy (now in the Bodleian) are the same that occur in the MS., which seems to identify them as the genuine productions of Constable." With regard to the 4to. of 1592, for which I am not aware, by-the-by, that I have claimed any uniqueness, the following extract from Heber's Catalogue, Part IV. p. 74, seems to the point:—"There are in all 23 sonnets, the last being headed *Ultimo Sonetto*,"—but, nevertheless, the word *Finis* is not found at the end, and a piece of paper was pasted on the catchword, 'Blame,' but most likely soon after it was printed, as the ink being new and wet it has come off on the pasted slip. It seems complete as it was published." Add to this that throughout Constable's Poems there is no piece beginning with *Blame*, to which such a catchword could have referred,—and it must really appear as if a sonnet with such an initial word had been designed for publication indeed, but had been cancelled at the time, as suggested. A sight of a second copy of the 4to. might perhaps set this point at rest. It is worthy of notice, also, that F. Davison, in his memoranda of "MSS. to get," mentions Constable's 63 sonnets,—while in Todd's MS., after the sonnet headed *Conclusion of the Whole* (p. 17 of the new edition), the author is made to say—"After I had ended this last Sonnet, and found that such vain Poems as I had by idle hours writ, did amount just to the climatrical number of 63, methought it was high time for my follie to die." It will be seen that the number of sonnets in my little volume amounts to 66, which nearly corresponds with the three figures already given. Of course the Harl. MS. is out of the question. I do not think, therefore, under the circumstances, that I should have done well to add to the price of the volume, without adding to its value as a collection of Constable's works, by admitting the Quatorzains under dispute.

W. C. HAZLITT.

Brompton, April 9.

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